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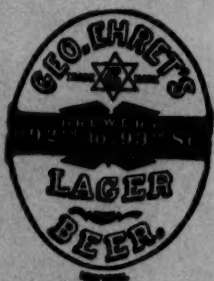
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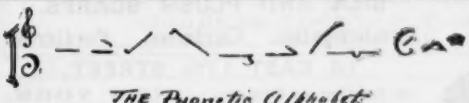
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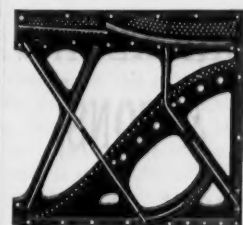
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100 PAGES.

THIS issue of THE MUSICAL COURIER contains 100 pages and three inlay Supplements. It is by far the most complete publication of its kind that has ever been rolled off the press since the establishment of journalism. It must be kept in mind that THE MUSICAL COURIER appertains to one topic only, and has no other departments outside the domain of music.

With this number, which is the December Special, we close our first year of monthly Specials, the success of which has been so pronounced that a series of Specials will be arranged for the year 1893.

WE notice in the analytical programs of the Berlin Philharmonic concerts, just at hand, covering the season of 1892-3, that Leon Delibes is "living in Paris." Dr. H. Reimann is the editor of these programs, and it is evident that he is not a careful observer of international musical affairs, otherwise he would not have overlooked the death of Delibes, which occurred some time ago.

THE "Sun" not long since contained quite a lengthy article entitled "To Crown the Chicago Show," which in ironical admiration lauded Steele Mackaye and his musical scheme at the Columbian Exposition. Sneering allusions were made to Seidl and his orchestra and their connection with the affair. As Mr. Seidl's artistic integrity is unquestionable, and as he works heart and soul in any artistic enterprise he is engaged in, it ill behooves the writer in the "Sun" to attempt to belittle the whole matter and all who are actively engaged. Possibly the article in question is from the pen of that gifted Wagner lover, Mr. Nym Crinkle, about whom anything or nothing may be ever safely predicated. If Mr. Crinkle did write the stuff then all is explained, for was not he once a bosom friend of Mr. Steele Mackaye? Oh, sharper than the serpent's tooth, &c., and, likewise, fudge!

AN OFFICIAL MATTER.

THE success of music as a reproductive art during its progressive stages at the Chicago Columbian Exposition depends upon a bureau especially established for that purpose, and yet of the three men constituting the official and active elements of that bureau one only will be held responsible for the final outcome, and that one is apparently the least active, although he will, when the real work begins, be the only truly and thoroughly active member of the bureau. We refer, of course, to Theodore Thomas.

In the final summing up of all that pertains to music at the exposition there will be but one name known, but one personality associated with it, and but one historical character identified with it, and that is again, of course, Theodore Thomas. His guiding hand, his superb routine experience, his artistic conception and his personality will give that universal tone to music at the exposition without which it would be commonplace and out of gear with the time and the occasion.

And yet, notwithstanding the preponderating and overshadowing individuality of Theodore Thomas, he appears only the background of all the public activity that seems to bring into prominence the other two members of the bureau—Mr. Tomlins, to whom the choral direction appears to be delegated, and Mr. Wilson, the secretary of the bureau. The national reputation of Theodore Thomas is naturally sufficient to warrant his present modest retirement without fear of having his real work obscured by the activity of the other generally unknown individualities. There will be no trouble in the rounding up of events, for then Mr. Thomas will be seen and heard probably as he never has been heard before, but the contrast between his present conduct and that of his two associates is too marked not to call for comment.

What Mr. Wilson has been doing to exploit his own small affairs at the expense of his official reputation is now well known. Any man who will use his official position to propagate a private scheme demonstrates the extent of his mental scope. All men in public life who have been guilty of such conduct have irrevocably been disposed of in accordance with their own action. There is a well established formula, generally accepted in good society and followed by all men and women of character or of sufficient pride to protect a good name, that forbids the commingling of private and public interests on the part of one who has been chosen as a public servant. The transgressor gets his punishment in due time.

The astonishing aspect of Wilson's case is the petty scheme itself for which he was willing to become a sacrifice. In all its possibilities there never was any future of eminence or influence connected with a little monthly music paper filled with essays from writers whose fecundity made it impossible to restrict them to its columns only. If all their work had been concentrated in Wilson's paper, and it had the tone and character of a magazine such as, for instance, Mr. Matthew's "Music," some prospects of success would have been in store for Wilson's speculation—provided he had the journalistic experience, judgment and ability of W. S. B. Matthews. But with a little lifeless sheet that had just transmigrated because of the fact that it could not be sustained in the place of its birth, where it was dying from want of support, to appeal successfully to the musical elements of this nation on the strength of the fact that its editor was a secretary of a bureau of music in a transitory scheme like an exposition was a hopeless task.

It appears that the paper only became Wilson's property after he had secured his place as secretary—if it is his property without incumbrance to-day. If this be true then the indictment against him becomes complete, for that would prove conclusively that only by means of his official capacity did Wilson dare to hope for the success of his private venture. It would be interesting to get Mr. Thomas' opinion of the secretary's speculative tendencies. Mr. Thomas has some rather severe ideas of ethics, and in all the years of his public activity no one has ever suggested that he ever had in view any private pecuniary gains, except such as came to him legitimately, and he frequently paid from his private purse the losses sustained through musical enterprises with which his name was connected.

Mr. Tomlins has not taken any active steps, as far as is known, to repudiate his connection as it appeared with the Wilson schemes. Mr. Tomlins is essentially a business man and that is no discredit. We believe he started out in life as a sewing machine agent, and began to train children's voices first in a

Sunday school and subsequently in public schools. He made a specialty of this pursuit and gradually acquired sufficient routine to direct such clubs as the Chicago Apollo, where at a recent performance he conducted an orchestra and chorus in a composition of Händel's from the piano score.

Any man who can reach such a state of perfection that enables him to read and interpret a partitur through the illusory lines of a piano score is a worthy associate in a musical bureau of an editor of a monthly whose chief work as an official in so important a matter as world's fair music is relegated to the pushing of a private speculation. Mr. Tomlin's musical lore most probably is on a level with that of Wilson's. Both of them are satisfied to do the best they know how, but how is that to be viewed by the authorities at the exposition?

Mr. Wilson's work in the Boston custom house and Mr. Tomlin's studies in the operations of the shuttle in Baker & Grove's and Wheeler & Wilson's sewing machines gave them vast opportunities to study the great problems of music at a world's fair. If it were not for Theodore Thomas there would be sufficient justification for expecting a great American Humbug racket at Chicago next summer, so far as music goes. He is the only bulwark against such a danger.

THE ARTISTIC GOLDEN WEDDING OF ALBONI.

AN artistic reunion, altogether enjoyable in its way and of particular interest, occurred a week ago at the charming residence (Cours la Reine) of Alboni at Paris. The occasion was the fiftieth anniversary of the first success of the famous contralto, and the invitations bore the legend "For the celebration of the artistic golden wedding of Marietta Alboni, 1842-92," in French.

As a matter of fact it is just fifty years since Alboni appeared at the little theatre in Bologna, in the part of "Clymène" in Pacini's "Sappho." Rossini, who always took much interest in her, had a hand in her first engagement. She was only fifteen years old at that time.

From her earliest years she had delighted and astonished all by the purity and power of her voice. At the age of thirteen she had pursued at the Bologna Lyceum the musical course, directed in this instance by Rossini, who was so delighted with her extraordinary gifts, mentally and vocally, that he wrote some singing exercises for her benefit. At the finish of her studies she went on a tournée with much success, and six years after, in 1848, she was engaged at Covent Garden, the honorarium for the season being 100,000 frs.

Rossini, who besides his estimation of her talent, had a quasi paternal affection for her, recommended her, when through the lyceum, to the then well-known impresario Merelli, who engaged her for Milan, where she made a hit at the Scala, and for Vienna and St. Petersburg, where she sang with Rubini and Mrs. Viardot. In 1847, after a brilliant tour, she was engaged, as mentioned above, for Covent Garden, and in doing so had to contend with the excitement caused by the singing of Jenny Lind at Her Majesty's Theatre, to which the crowd went, street fashion. Alboni, confident in her powers and in her ability to succeed, was by no means intimidated. She appeared, sang and conquered, and thenceforward Jenny Lind had to reckon upon her as a rival. The Covent Garden director raised Alboni's salary from 20,000 to 25,000 frs.; the following year he had to pay 100,000 frs., an enormous sum for that day.

When she appeared in Paris she had, in the words of the wily advance agent, an enormous success, and at the second concert at the Opera the ticket office in the Rue la Peletier was taken by assault, windows being broken and blows exchanged freely, inviting the interference of the police.

Her success was the same in France, Spain and Portugal and America, where she was one of the first to receive a fabulous sum for her services, a thing now only too common, as the various impresarii sorrowfully admit.

Alboni had the courage, unlike a few of the wrecks of the present day, who are under the impression that they still have voices, to quit the scenes of her triumphs in the height of her renown, at the age of thirty-six, and has only appeared on the theatrical stage twice since, once in 1869, to sing Rossini's posthumous mass, and the second time in 1872, when she reappeared in "The Secret Marriage" on the

reopening of the Italiens. These appearances only served to accentuate the regret of her admirers. She occasionally sings at charity concerts.

Alboni lost her first husband, Count Pepoli, in 1866, and remarried in 1877, the groom being Mr. Zieger, then an officer in the Garde Republicaine, and has lived happily ever since. She walks with difficulty, and seldom ventures out, but receives quite often, her drawing room being the centre of an attractive circle of acquaintances. She sang on this occasion the air from the "Barber of Seville," in which she first made a hit in 1842.

MELANCHOLIA.

Chopin and Poe.

IN the city of Boston, January 19, 1809, a son was born to David and Elizabeth Poe. On March 1, 1809, in the little village of Zelazowa-Wola, 28 miles from Warsaw, in Poland, a son was born to Nicholas and Justina Chopin. The American is now known to the world as Edgar Allen Poe, the poet; the Pole as Frederic François Chopin, the composer. On October 7, 1849, Edgar Poe died neglected in the Washington Hospital at Baltimore, and on October 17, 1849, Frederic Chopin expired at Paris, surrounded by loving friends. Poe and Chopin never knew of the other's existence, yet by a curious coincidence two supremely melancholy artists of the beautiful lived and died almost simultaneously.

I am fully conscious that it would be a strained parallel to compare Chopin and Poe at all points, yet the chronological events referred to are not the only comparisons that might be made without the flavor of affectation. There are similarities in the soul lives as well as the earth lives of these two young men (Poe and Chopin seem ever youthful to me) that may be dwelt upon without drawing on one's imagination and without violating the canons of objective criticism. True, the roots of Chopin's culture were more richly nurtured than Poe's, but then the latter was like a spiritual air plant, which derives its sustenance none know how. Of Poe's forebears we can hardly form any adequate conception; his learning was not profound, despite his copious quotations from almost forgotten and recondite authors; yet his lines to "Helen" were written in boyhood. The poet in his case was indeed born, not manufactured. Chopin had careful training, we know, from the faithful Elsner; but who could have taught him to write his op. 2, the variations over which Schumann rhapsodized, or even that gem, his E flat nocturne—now, alas, somewhat stale from hard usage in conservatories?

Both these men sprang full fledged in their gifts from the Jovian brain, and while they both improved in workmanship, in the technics of their art, their individualities were at the outset as sharply defined as were their limitations. Read Poe's "To Helen," and tell me if he made more exquisite music in his later years. You remember it:

Helen, thy beauty is to me
Like those Nicéan barks of yore
That gently, o'er a perfumed sea,
The weary way-worn wanderer bore
To his own native shore.

On desperate seas long wont to roam
Thy hyacinth hair, thy classic face,
Thy nodding airs have brought me home
To the glory that was Greece,
And the grandeur that was Rome.

I refrain from giving the third verse; but are these lines not remarkable in beauty of imagination and diction, when one considers they were penned by a youngster scarcely out of his teens?

Now glance at Chopin's earlier effusions, his op. 1, a rondo in C minor; his op. 2, already referred to; his op. 3, the C major polonaise for cello and piano; his op. 5, the Rondeau à la Mazur in F; his op. 6, the first four mazurkas, perfect of their kind; op. 7, more mazurkas; op. 8, the G minor trio, about the classicism of which you may dispute, but which contains nevertheless lovely music. Then follow the nocturnes, then the concerto in F minor (the latter begun when Chopin was only twenty), and so through the list. Both men died when they were forty—the very prime of life, when the natural forces are acting

freest, when the overwrought passion of their youths had begun to mellow, and yet there was, several years before the close, a distinct period of decadence, almost deterioration. I am conscious of the critical claims of some who taste in both Poe's and Chopin's later music the exquisite quality of the overripe, who are fond of the savor of morbidity.

Polonaise fantaisie, op. 61, of Chopin, with its hectic flush, beautiful music as it is, gives me ever a premonition of death in its most musical, most melancholy cadences. Composed three years before Chopin's death, it has the taint of the tomb about it, and, like the A minor mazurka (without an opus number, a posthumous publication, and said by Klindworth to be Chopin's last composition), one notices the sick brain in the morbid insistence of the theme, of the weary "wherefore?" in every bar. Is not this iteration like Poe's in his last period? Read "Ulalume," with its haunting, harrowing harmonies:

Then my heart it grew ashen and sober,
As the leaves that were crisped and sere—
As the leaves that were withering and sere:

In terror she spoke, letting sink her
Wings until they trailed in the dust—
In agony sobbed, letting sink her
Plumes till they trailed in the dust—
Till they sorrowfully trailed in the dust.

This poem, in which sense swoons into sound, has all the richness of color, the dangerous glow at least (R. H. Stoddard, you know, calls "Ulalume" "poetical fudge") of the man whose brain is perilously near the point of unhingement. Poe, then, like Chopin, did not die too soon. Morbid, neurotic natures, one-fifth man, four-fifths feminine, they lived their lives with the intensity that Walter Pater declares is the only true life. "How can we pass most swiftly," he asks, "from point to point, and be present always at the focus where the greatest number of vital forces unite in their purest energy? To burn always with this hard, gem-like flame, to maintain this ecstasy is success in life. Failure is to form habits." And, again, "Not the fruit of experience, but experience itself is the end."

Certainly Chopin and Poe fulfilled in their short existences these conditions. They burned ever with the flame of genius, and that flame devoured their brain as surely as the new fangled microbe of paresis. Their lives in the ordinary philistine or Plutus-like senses were failures; uncompromising failures. They were not citizens after the conjugal manner, nor did they accumulate pelf. They certainly failed to form habits, and while the delicacy of the Pole prevented him from indulging in the night side Bohemianism of the American, he contrived nevertheless to outrage social and ethical canons of chastity. Poe they say was a drunkard, though recent researches develop the fact that only one glass of brandy could drive him into delirium. Possibly, like Baudelaire, his disciple and translator, he indulged in some deadly drug, or more possibly, congenital derangements, such as masked epilepsy or some functional cerebral disorder, colored his daily actions with the semblance of arrant dissipation and recklessness.

There were two Poes known to his various friends. Some knew the one, some the other; few knew both men. A winning poetic personality, a charming man of the world, electric in speech and an eye of genius—a beautiful brained creature, said many. Alas! the other; a sad eyed wretch with a fearful sneer, a bitter, uncurbed tongue that lashed alike friend and foe (preferably the former); a sot, a libertine, a gambler—God, what has not Edgar Allen Poe been called! We all know that Griswold over accentuated the picture, which he limned with a hateful joy at the prospect of paying off old scores. But then even Stoddard declares that Poe, despite his angelic treatment of his cousin wife, Maria Clemm, was an unfaithful husband and, worse still, a receiver of the bounty of women. This horrible picture, when one contrasts it with the exquisite purity of his poems, is almost incredible.

Frankly I am suspicious of biographers. Their work, like hell, is often paved with good intentions, but contrast in style must be sought for at any cost, even the fair fame of the dead man. Poe could well have said "Deliver me from my friends," for his friends and admirers have dug from his sleeping past details that were better left buried. This much I know: At the time Poe lived in Philadelphia, where he edited a magazine for Burton or Graham—I now forget which—my father met him several times at the houses of Judge Conrad and John Sartain, the latter the now venerable

engraver. Poe, my father has repeatedly told me, was a slender, nervous man, very reticent, very charming in manners, though like Chopin disposed to a certain melancholy hauteur (both men probably were poseurs). But after one glass of wine or spirits Poe became an uncontrollable demon; his own demon of perversity, poetry and blasphemy poured from his lips, and John Sartain has written an account of a midnight tramp he took with Poe in the midst of a howling storm in Fairmount Park, Philadelphia, to prevent him from attempting his life. This enigmatic man lived a double life, as did Chopin, but the conditions of his environment were vastly different, and stress must be laid on this particular fact.

America was not a pleasant place for an artist to live in a half century ago. William Blake, the poet-seer, says: "The ages are all equal, but genius is always above its age." Poe was certainly above his age—a trafficking time in the history of the country, when commerce ruled and little heed was given to the beautiful. N. P. Willis, Poe's best friend, counselor and constant helper, wrote pale, proper, bloodless verse, and Poe made a bare living by writing horrific tales, wherein his marvelous powers of analysis and description found play. But, oh! the pity of it all! The waste of superior talent—nay, absolute genius. The divine spark that was thus crushed out, trampled in the mud or made to do duty as a common talow dip! One is filled with horror at the thought of a kindred poetic nature being also cast in the idealess prosaic atmosphere of this country, for if Chopin had not had success at Prince Valentine Radziwill's soirée in Paris in the year 1831 he would certainly have essayed his fortunes in the New World, and do you not shudder at the idea of Chopin living in the United States in 1831?

Fancy those two wraiths of genius Poe and Chopin encountering one another in this city of New York and then what dual misery would have followed!

Chopin giving piano lessons to the daughters of wealthy aristocrats of the Battery, Poe meeting him at some conversazione (they had conversaciones then) and propounding to him Heine-like questions: "Are the roses at home still in their flame hued pride?" "Do the trees still sing as beautifully in the moonlight?"

They would have understood each other at a glance, Poe was not a whit inferior in sensibility to Balzac, who declared that if Chopin drummed on a bare table his fingers made subtle sounding music. Poe, like Balzac, would have felt the "drummed tears" in Chopin's play, and Chopin in turn could not have failed to have divined the tremulous vibrations of Poe's exquisitely strung nature. What a meeting it would have been, but, again, what inevitable misery for the Polish poet?

So much for Poe's environment here but what a different tale would be told if he had but gone to Paris, and enjoyed some meed of success. How the fine flower of his genius would have bloomed into fragrance if nourished in such congenial soil. We would probably have not had that note of melancholia so sweetly despairing or despairingly sweet that we now enjoy in Poe's writings—a note eminently Gothic and Christian. Goethe's "Nur wer die Sehnsucht kennt," is so true of Poe, of Heine, of Baudelaire, of Chopin, of Schumann, of Shelley, of Leopardi, of Byron, of Keats, of Alfred De Musset, of Senancour, of Amiel, in a word of all that choir of lacerated lives which wreak their very selves in expression. One is well reminded here of Baudelaire who wrote of the ferocious absorption in the pursuit of beauty by her votaries. Poe and Chopin all their lives were tortured by the desire of beauty, of the vision of perfection. Little recked they of that penalty that must be paid by men of genius of this peculiar stamp, and which has been paid from Tasso to Swift, from Poe and Baudelaire to Guy de Maupassant and but recently William Watson.

Lombroso, the Turin scientist, is unquestionably in error when predicating madness as an inevitable concomitant of genius; but certainly genius of the intensely subjective sort seems often fated to the horrors of a disordered intellect and a disordered life. Examples are only too numerous. Frederic Chopin's culture was not necessarily of a finer stamp than that of Edgar Poe's, nor was his range wider. Both men were narrow in sympathies, though intense to the point of poignancy and rich in mood versatility. Both were born aristocrats; purple raiment became them well, and they were both sadly deficient in gen-

uine humor—that attic salt that preserves while it mocks itself. Irony both had to a superlative degree, and both believed in the rhythmical creation of lyrical beauty and of the charm of evanescence. Poe declared in that dogmatic manner of his that a long poem did not exist. He restricted the poetical art both as to form and length, and furthermore insisted that "Beauty of whatever kind in its supreme development invariably excites the sensitive soul to tears." The note of melancholy was to him the one note worthy the singing. And have we not a parallel in Chopin's music?

There is a disposition lately to class Chopin among the robust, to anglicize him, to infuse in his polonaises, for example, the roast beef of old England; and how horrid it all is! Chopin's vigor was hysterical; at best he is androgynous; his virility is hectic and in his passion lurks the feminine screech. Chopin is morbid, there is no gainsaying it; and like Poe he is at his best in smaller art forms. When either artist spread his pinions for larger flights I am reminded of Matthew Arnold's delicious sentence about Shelley's "beating in the void his luminous wings in vain." Poe and Chopin mastered supremely, as Henry James would say, their intellectual instruments. They are lyrist and their attempts at the epical are distinguished and distinctive failures. Of the pantheistic philosophy and dramas of the one and the piano concertos and sonatas of the other the less said the better.

Exquisite artificers in precious cameos, these two men are of a consanguinity because of their devotion to "our ladies of sorrow," the "Mater Lachrymarum," the "Mater Suspiriorum" and the "Mater Tenebrarum" of Thomas De Quincey. If the "Mater Malorum," the "Mother of Evil," presided over their lives, they never in their art became what Baudelaire did, a "Sinister Israfel of the sweet lute." Let it be proclaimed at once that both Poe and Chopin, whatever their personal shortcomings were, the disorders of their lives found no reflex beyond that of melancholy. The notes of revolt, of anger, of despair, there are; but of impurity, of licentiousness, no trace whatsoever. Poe's women, those ethereal creatures, whose slim necks, willowy figures, radiant eyes and velvet footfalls, and about whom encircled an atmosphere of purity, Poe's women, while hardly conforming to the standard of *fin de siècle* women, or even the "womanly woman" beloved of William Wordsworth, are after all untainted by any sexual morbidities.

Poe ever professed in daily life (whatever he may otherwise have practiced) the highest reverence for "das ewige Weibliche," and not less so Chopin, who was fastidious to a degree, and a very stickler for the more minute proprieties of life. Am I far fetched in my similes, after all, when I compare the natures of Poe and Chopin? Take the latter's preludes, for example, tiny poems, and compare them to such verse of Poe's as the "Haunted Palace," "Eulalie," "Annabel Lee," "Eldorado," "The Conquered Worm," or that incomparable bit "Israfel":

"In Heaven a spirit doth dwell
Whose heart-strings are a lute,"
None sing so wildly well
As the Angel Israfel."

Poe's haunting melodies, his music for music's sake, reminds me often of Chopin. The euphonious, the well sounding, the "wohlklang," as our Teutonic critics would say, was carried almost beyond the pitch of endurance by both artists. They had, however, some quality of self restraint, as well as the vices of their virtues, to paraphrase the French saying. I can no longer mention "The Raven" or "The Bells" with equanimity, nor can I endure listening to the E flat nocturne or the D flat valse. In the latter case repetition has dulled my ears for enjoyment; in the former case, the obvious artificiality of both poems (despite their many happy conceits) jars on my spiritual ear. The bulk of Chopin's work is about comparable to Poe's. Neither men were copious producers, and both carried the idea of perfection to insanity's borders. Both have left scores of imitators, but in Poe's case a veritable school has been founded; in Chopin's the imitations have been feeble and sterile.

Following Poe, we have unquestionably Algernon Charles Swinburne, who is doubly a reflexion of Poe, for he absorbed Poe's alliterative resonance of phrase, and then from Charles Baudelaire he absorbed his mysticism, plus Baudelaire's malificence, to which compound he added the familiar Swinburnian eroticism. Tennyson and Elizabeth Barrett-Browning felt Poe's influence, if but briefly, while in France and Belgium he has produced a brood of followers, be-

ginning with the rank crudities of Gaboriau (in his detective stories modeled after the "Murder in the Rue Morgue," by Poe) to Mallarmé's; the Belgian, Maeterlinck, who juggles with Poe's motifs of fear and death; Baudelaire, a French Poe, with an abnormal flavor of Parisian licentiousness superadded, and latterly that curious group, the Decadents, headed by Verlaine. Poe has made his influence felt in England, too, notably upon Thomson, the dead poet of "The City of Dreadful Night," and in Ireland in the sadly sympathetic figure of James Clarence Mangan. Of Chopin's indirect influence on the musical world I would not care to dilate upon for fear you would accuse me of exaggeration. Without Chopin Liszt would not have been a composer, at least for the piano. This I assert with choler, for I wot of some among us will deny me. I will prove it to them easily if needs be. I remember well a conversation I had with our esteemed Stadt capellmeister, Anton Seidl, about Chopin and what Wagner thought of the Polish tone poet. He remarked upon certain Chopinisms in "Parsifal," and I certainly believe that Wagner profited greatly by Chopin's discoveries in chromatic harmonies, discoveries without which modern music would yet be in diatonic swaddling clothes.

On one side Poe and Chopin were as dissimilar as the poles, the point of nationality. Poe wrote in the English tongue. Beyond that he was no more American than he was English. His environment was unsympathetic, and consequently he refused to assimilate it. His verse, his prose, therefore, depict character and situations that belong to no man's land—to that region east of the moon and west of the sun. In his "Eldorado" he poetically locates the country wherein his soul dramas occur. Thus sings he:

"Over the mountains
Of the moon
Down the valley of the shadow,
Ride, boldly ride,"
The shade replied,
"If you seek for Eldorado."

His creations are mostly bodiless, and the tenuity of his verse so subtle as to suggest the most spectral imagery. Shadow of shadows, his prose possesses the same weird quality. Have you read those two perfect pastels in prose—"Silence" and "Shadow"? If not, you have known not the genius of Edgar Allen Poe. Chopin is more human than Poe, inasmuch that he is patriotic. His polonaises are, as Schumann said, "cannons buried in flowers." He is Chopin and he is also Poland, though Poland is by no means Chopin. In his polonaises, in his mazurkas, the indefinable Polish "Zäl," lurk as a drowsy perfume. Chopin struck some human chords, though most of his melodies belong to that Poe-like region wherein beauty incarnate reigns and is worshipped for itself. This, then, is the great dissimilarity 'twixt the artist in tone and the artist in words. Poe has no country. Chopin has Poland. They said after Queen Mary's death that if her heart were exposed, on it would have been found inscribed "Calais." If Chopin's heart had been seen, "Poland" might have been read blazoned upon it in letters of fire.

If Poe lacked political passion, he had the passion for the beautiful, and so had Chopin. Both men resembled each other strangely in their intensity of expression, as evidenced by Chopin in several of his nocturnes and Poe in several of his prose poems. Both had the power of expressing the weird, the terrific, and Chopin in his scherzi thunders from heights that Poe failed to scale. The ethical motif was curiously enough absent in both, and both despised the "heresy of instruction." Art for art's sake, beauty for beauty's sake alone, were their shibboleths. An odor of amber, musk, assails the senses when one approaches their art. The perfume of their melodies is as sweet as haubois, as lovely as the flesh of children. The noble irony of Chopin in his scherzi is like a bronze sneer; as other spirits float on music, Poe's floats on perfume.

Both these poets understand the tomb, and if in their lives they fed full upon lies even to a swooning of the moral sense, they sang ineffable songs for their generation. Baudelaire says: "Nothing here below is certain, no building on strong hearts, both love and beauty go," and Louis Ehlerth thinks that music ages rapidly, like the beauty of Southern women. Shall then that compound of subtle caprice, of woven moonlight, of sighs, of tears, of delicious idleness that rains upon the eyes, of floating dreams full of humming birds, of eyes and voices through which flies and filters something sweet as night, of that love

which is the musk that lies unseen within eternity, whose music makes of grief a honey and which gives us pleasures sharper than ice or iron. Shall it all be forgotten? In brief, Poe and Chopin, will they too fade and faint into the limbo of the rococo? Alas! who shall say? I bethink me of Robert Louis Stevenson's "Pulvis et Umbra."

"What a monstrous spectre is this man," writes Mr. Stevenson, who has just called man a "hair crowned bubble of the dust"; "an ennobled Lemur," and again pessimistically a "vital putrescence of the dust," as contradistinguished from "anchored vermin." "This man," he says, "the disease of agglutinated dust, lifting alternate feet or lying drugged with slumber; killing, feeding, growing, bringing forth small copies of himself; grown upon with hair like grass, fitted with eyes that move and glitter in his face; a thing to set children screaming—and yet looked upon at nearer, known as his fellows know him, how surprising are his attributes! Poor soul, here for so little, cast among so many hardships, filled with desires so incommensurate and so inconsistent, savagely surrounded, savagely descended, irremediably condemned to prey upon his fellow lives; who should have blamed him had he been of a piece with his destiny and a being merely barbarous? and we look and behold him, instead, filled with imperfect virtues, infinitely childish, often admirably valiant, often touchingly kind. * * * Let it be enough for faith that the whole creation groans in mortal frailty, strives with unconquerable constancy. Surely not all in vain."

No, surely not, we all hope! I beseech you not to misread the lives of Chopin and Poe; their essence was devotion to beauty, and though ecclesiastical preachments tell us that all is vanity, yet for the interval which we are here on this "rotatory isle that scuds through space with unimaginable speed, and turns alternate cheeks to the reverberations of a blazing world 90,000,000 miles away," this interval I say should be profitably spent. And who shall say that Poe and Chopin cannot solace our weary hours of waiting, for we are all condemned; sings Victor Hugo! One more quotation from Walter Pater, and one that fits in this last unfilled niche, "the desire of beauty, the love of art for art's sake, has most," for art comes to you professing frankly to give nothing but the highest quality to your moments, as they pass, and simply for those moments' sake." Schumann might well have grouped Edgar Allen Poe's name with Chopin's, when he called the latter the proudest poetic spirit of his time. Vale! THE RACONTEUR.

Cotnam Cossip.

THOUSANDS of choir singers will raise their voices next Sunday in memory of the birth of Christ. They will sing hallelujahs, and tell of the Virgin Mother, the manger, the shepherds, the three wise men, the star in the East and the Holy Babe. If only these singers would sing with all their heart, soul, mind and strength, as well as with their voices, what a glorious Christmas it would be! And how the empyrean would ring!

The most important and interesting musical event of last week was the public concert of the Manuscript Society on Tuesday evening at Chickering Hall. Despite the inclemency of the weather, as our stereotypographic reporter would say, a fine audience of musicians and music lovers assembled; among whom I noticed president and Mrs. Gerrit Smith, Dr. Holbrook Curtis, Dr. and Mrs. Henry G. Hanchett, C. C. Müller, Mr. and Mrs. Duncan D. Parmly, William Courtney, Miss Jessamine Hallenbeck, Miss Jeanie Lyman, Miss Lee, Heman Howard Powers, Mrs. W. Hunter Brown, Mr. and Mrs. William H. Lawton, Miss Minnie C. Newey, Edward Newey, Mrs. Elizabeth Northrop, Mrs. Mary Knight Wood, Mrs. Van Horne, Miss Ida Van Horne, J. Holmes Butler, Thomas M. Marson, Mr. Herriman, Miss Margaret Butterfield, H. E. Krebhiel, B. H. A. Hofmann, Mr. and Mrs. Harry W. Lindsley, Edward Bergé, Miss Theresa Wernecke, Miss Mary Wernecke, Silas G. Pratt, William Edward Mulligan, Percy Walling, Edgar S. Werner, William Dressler, Louis R. Dressler, Miss Kate Percy Douglas, Mrs. Sumner Salter, Mr. Carlos Serrano, Miss Emma Powell, J. Hazard Wilson, Chevalier Eduardo Marzo, Miss Emma Heizman, Dr. S. N. Penfield, J. L. Burdett, S. S. Perry, Rev. and Mrs. Cornelius Brett, D. D., Miss Brett, Mr. and Mrs. William Throckmorton Vidal, Herman Kruegel, Douglas Lane, Fred. Schilling, Thomas Evans Greene, Herbert F. Andrews, Mr. and Mrs. Frank Stuart Hotelling, Walter J. Hall, Frank Taft and Emilio Pizzi.

The program was one of the best ever offered by the society, both in the character of the compositions and in their performance. As a matter of record I give the entire program: Suite, two movements, orchestra, a, Fantasie; b, Exultation, Titus D'Ernesti, of Utica, N. Y., conducted by

the composer; songs for contralto, *a*, "We said Farewell," *b*, Madrigal, Victor Harris, sung by Mrs. Vanderveer Green accompanied by the composer; *a*, Prelude, *b*, Norsk, orchestra, Carl Venth, conducted by the composer; *a*, Aria, soprano and orchestra, "Ingeborg's Lament," *b*, Scene Religieuse, soprano and orchestra, "Lead, Kindly Light," Bruno Oscar Klein, sung by Mrs. Fursch-Madi, conducted by the composer; Sinfonia, orchestra, "Sampson," Frank A. Howson, conducted by the composer; duets for alto and tenor, *a*, "Eventide," *b*, "Lesbia Hath a Beaming Eye," Sumner Salter, sung by Mrs. Sarah Baron Anderson and David G. Henderson, accompanied by the composer; and Symphonic Poem, orchestra, "Hohenfriedberg," Arthur Claassen, conducted by the composer. From this it is seen that seven of our American composers appeared upon the stage and participated in the rendition of their own works. To an audience this is one of the most interesting features of the Manuscript Society. The public like to see the composer as well as to hear his compositions. Add the fact that the works are heard for the first time in public, and the unique character of these concerts is at once apparent. The time will surely come when the American composer will be recognized and encouraged by his countrymen, in spite of the past and present discouragements, buffetings and insults. I expect to live to see music, painting and sculpture and all the arts united in one magnificent clubhouse in this city, the gift of some millionaire philanthropist. It will contain a theatre and concert hall, art galleries, a library and many other useful features. Will I be gray-headed when all of this shall have become a reality? Quite likely, and perhaps absolutely bald-pated, but I shall be there, just the same.

That was the best concert I have ever heard the Banks' Glee Club give, last Wednesday evening at Music Hall. To be sure, it had its faults, like any other concert. Some of the singers paid too much attention to their music and not enough to Mr. Humphries, their faithful and energetic conductor; the result being a lack of precision in the attacks and endings, and an indistinctness in the pronunciation of the words. But they never sung so well before, and with a little care these faults can be eradicated. Three hours of steady concert, however choice the music and however well performed, are enough to fatigue even the strongest auricular tympanum. Then, too, there were too many assisting artists on the program—all of them well worth hearing, it is true. Seven numbers were given over to these outsiders, and all were compelled to respond to encores. It would be hard to say which should have been omitted, but one or two might have been reserved for the next concert. Miss Blauvelt was easily the star of the evening, and her rendering of the "Bolero," by Delibes, is always delicious and fascinating. Miss Avice Boxall, a tall, graceful, willowy brunette, is a young lady of versatile talents, and played both piano and harp solos very charmingly.

As for Charles Roberts, everybody considers him our best elocutionist, and he upheld his reputation in selections both grave and gay. Oscar Saenger has a rich, baritone voice, but does not always cover his upper tones sufficiently. His phrasing is musically and artistic. E. D. Jardine at the organ and George F. Bristow at the piano acted well their part; "there all the honor lies." Mrs. Blauvelt was skillfully accompanied by her husband, Royal S. Smith. Mr. Humphries wielded a strict and forceful baton, and came in for his full share of the evening's honors. This is the fourteenth season of the Banks' Glee Club, the present officers being Hon. J. Edward Simmons, president; Hon. Henry W. Cannon, vice-president, and Fernando Baltes, treasurer. There are more bank officials among the associate members than among the singers, but that fact does no harm. There are ninety-nine names on the list of active members. Curiously enough, they always have a good Hall for singing purposes, a Chapman or two for selling tickets, a Butler for the ladies' cloak room, a Broad stage, which can be made wider and wider when necessary, a Reid and a Kane for the conductor to beat time with, a Campbell who has been coming for years, and still has his short Cummings, a Dexter whose right hand never knows what his left hand is doing, a Chester who can charge, a regular Gale for the fortissimo passages, a Pidgeon for cooing and humming accompaniments, a Kean eye to the business interests of the organization, various Styles of singing, even in French, an audience that, while it may not demand Moore, will always Barrett while it lasts, and plenty of good old Madeira for stimulating purposes behind the scenes.

E. R. Hull, of Washingtonville, N. Y., assistant trumpet tester and snare strainer in the musical instrument department of Ditson's, will change his occupation on the first of January, crossing Broadway to the block above and amalgamating himself with the firm of D. S. Hess & Co., the celebrated furnishers and decorators. "We shall meet, but we shall miss him."

Clementine de Vere-Sapio had a birthday on Tuesday of last week. Louis Lombard, of Utica, N. Y., was thirty-one years old last Thursday, and celebrated in a quiet way. Courtlandt Palmer, the talented young pianist, was fifteen years of age on Saturday last, and Frederic Grant Gleason, of Chicago, was born in Middletown, Conn., on the same date, in the year 1848. In fact, December 17

is quite a musical birthday; for it has on its records Domenico Cimarosa, Naples, 1749; Hermann Goetz, Königsberg, 1840; Gustav Hyppolyte Roger, Paris, 1815, and Berthold Tours, Rotterdam, 1838. Last Monday was the sixty-seventh anniversary of the birth of dear old George F. Bristow, who is to-day as young as any of us in geniality and the enjoyment of life. C. Whitney Coombs, organist of the Church of the Holy Communion and composer of many beautiful songs, not the least of which is "The Heavenly Message," was born on Christmas Day, 1862, and will therefore be thirty years old next Sunday. Homer Newton Bartlett, handsome, gifted, sincere and companionable, will be forty-six years old next Wednesday, and will doubtless let something appropriate to the occasion flow from his prolific pen.

Dr. Gerrit Smith is out with a circular in the shape of a very attractive pamphlet, announcing himself as a concert organist available for recitals in any part of the United States and Canada. The cover is embellished with a sketch of the South Church, which Dr. Smith will hereafter use on his free organ recital programs. Within are an excellent likeness of himself, a picture of the South Church organ and new window by Tiffany, a sketch of Gerrit's career, numerous press notices, and the program played by him on June 6 last at his 150th free recital. The pamphlet is from the art press of Nathan Brothers, and is one of the neatest pieces of work they have ever issued.

Hugo Engel, a violinist with a strong bow and a rich tone, assisted Dr. Gerrit Smith at his organ recital on December 12, playing an odd and charming song by Sauret and Händel's noble largo. At last Monday's recital Miss Amy Ward Murray, an attractive woman with a superb soprano voice, was heard.

A beautiful church, an aristocratic audience, an odor of sanctity, a faithful chorus and fine soloists, all supplied, a competent organist, a fair orchestra and an intelligent conductor; such is the story, in a nutshell, of the first service of the fifth season of the Church Choral Society at the Church of Zion and Saint Timothy last Thursday evening. Preceding the service proper the introduction and allegro from Guilmant's first symphony were performed by orchestra and organ, which unfortunately were not altogether in tune. Then the Apostles' Creed, the Lord's Prayer, the Collects and Minor Benediction were intoned, the Rev. Henry Lubeck, M.A., LL.B., rector of the church, officiating. The congregation, choir, organ and orchestra united in performing the "Judgment Hymn," 484 of the hymnal, after which were rendered Chadwick's "Phoenix Expirans," its first performance in New York; Max Bruch's "Jubilate, Amen," and Mackenzie's "Veni, Creator Spiritus," its first performance in America. Of the three works I much preferred Mr. Chadwick's. America to the front, as usual! It was impressively sung in Latin, though there was a free translation into English under each line of the Latin poem for the benefit of those in the audience who had never enjoyed the advantages of a collegiate education. Phoenix must have been quite a bird, according to all accounts, being able to rise time and again from her own ashes. But there is mighty little sacredness in the poem, beautiful though it is as an example of the peculiarly contemplative and mystical spirit of the twelfth and thirteenth centuries. Chadwick's music, however, is simply heavenly, abounding in rich harmonies, and very cleverly arranged for the voices and instruments.

The Bruch work was daintily rendered with commendable shading and exquisite pianissimos. Mackenzie's composition is grand and altogether magnificent, containing many difficult passages, which were not rendered to perfection by any means. But the entire occasion was interesting, instructive and enjoyable; and snatches of the music coursed through the brain in rapid succession while the beer foamed and the rarebit bubbled at "The Circle" later in the evening. Harry Warren showed himself to be a conductor of ability and endurance. The soloists were Mrs. Theodore J. Toedt, Mrs. Hattie Clapper Morris, Charlie Clarke and Frank Powers, all of whom did good work. The second service will be held on the evening of February 16, when Dvorák's "Stabat Mater" will be presented with Mrs. De Vere-Sapio, Miss Emily Winant, James H. Ricketson and Franz Remmert as soloists. Horatio W. Parker's "Hora Novissima" is announced for the third service, April 20. Mr. Parker handled the organ finely last Thursday evening.

"He denied that he had ever asked Miss Jacobs not to sing in public, but, on the contrary, had paid for the cultivation of her voice." So runs the testimony in the beautiful and highly romantic Jacobs-Sire breach of promise case. Why is it that musical people so frequently get mixed up in such matters of unpleasantness? I give it up. Anyhow, if the handsome young man whom Miss Jacobs claims as her Sire really did make any such promises as alleged he deserves to be salted. If he did not, then the young lady is playing what is commonly known as a bluff game.

Dr. Richard W. Crowe is giving a series of four interesting organ recitals at the Temple Israel, Brooklyn. The first took place last Thursday night. Mrs. Carl Alves sang two numbers, and, as usual, her voice was a most welcome treat. Carl Venth played some violin solos admirably.

The Harvard students will give one of their entertaining

concerts at Chickering Hall to-morrow evening, when the Glee, Banjo, and Mandolin clubs will participate. This is the beginning of their Christmas tour, on which they will journey as far West as Milwaukee. The boys have no end of fun; and college days, after all, are the happiest days of life. If you want to hear a concert that differs from every other concert go to-morrow evening.

At last the new Metropolitan Church and Choir Directory is out for 1892-3, and a very useful book it is. It is arranged and bound on the same plan as the former editions, and errors, if there are any, are few and far between. Its valuable information is not limited to the churches of New York and Brooklyn, but includes Jersey City, Newark, Bridgeport, Conn., and other important cities near Gotham. The book represents an enormous amount of careful detail work on the part of H. W. Greene, the proprietor and publisher, and his able collaborators. No choir singer in this part of the country can afford to be without a copy.

Homer Bartlett, Gerrit Smith and W. E. Mulligan made the new organ, or more properly the renewed organ, at the Madison Avenue Baptist Church talk, hum, sing, scold, growl, entreat, cry, dance and turn musical somersaults at will last Thursday evening as only such organists can. If the builders of this organ were composers their names would appear on a musical program as Erben-Jardine. This means that Henry Erben built the original organ in 1859, before some of us had ever thought of being born; and George Jardine & Son last summer added thereto 522 pipes, none of which, unfortunately, can be smoked. This improvement has been accomplished through the generosity of the late Emma Abbott Wetherell, who left \$5,000 to the church for that purpose. The quartet choir sang several numbers acceptably. Altogether the organ now boasts of 2,022 pipes, and is really too utterly too for anything.

Brother Innes, the popular and fine looking bandmaster and trombone soloist, has just closed a contract with Tammany Hall to lead his band, 100 strong, at the head of the Tammany Braves at the inauguration of President Cleveland in Washington, D. C., on March 4 next. Innes is the boy that gets there every time. And the band played an antiquated provincial English toccata and fugue in Q major.

Charles Alan Rice has resigned from the Schumann Male Quartet, and S. Fischer Miller has been chosen to succeed him as first tenor. Mr. Miller, who is one of the first tenors of the Mendelssohn Glee Club, is a tall, handsome, athletic young man with a superlatively rich voice and an unaffected, genial manner. He owns a house in South Orange, N. J., but lives in New York in the winter months. He used to be heard Sundays at the Munn Avenue Church, Orange, but is now solo tenor of the Madison Avenue Presbyterian Church, corner of Fifty-third street.

Another fine contralto has come to town in the person of Miss Bessie Bonsall, a very young and petite lady with a remarkably powerful voice. She is studying with W. Elliott Haslam, who only settled in New York some four months ago, having come hither from Toronto, Canada. He is an able instructor, and has every reason to feel proud of his pupil Miss Bonsall.

There is a quartet choir in Newark, N. J., which is deserving of special mention on account of its good individual voices, its faithful work, and the energy and ability of its organist and director. The latter is our tried and true friend, Mr. Harry W. Lindsley, corresponding secretary of the Manuscript Society, and a successful broker at 30 Broad street. He will give a recital at the church, the Second Presbyterian, Newark, to-morrow evening. The organ upon which he plays is a three manual, forty registers, built by L. C. Harrison & Co. He will be assisted by Carl Venth, violin; Mrs. Venth, piano, and Miss Amy Ward Murray, the soprano of the choir. They will do selections by Wagner, Bach, Gounod and others. Miss Murray is a pupil of Arthur Woodruff, and formerly sung at the Munn Avenue Church, Orange. This is her sixth year in her present position. Her voice is powerful, pure, and of wide range, and her method excellent. Miss Josie Bracker, the contralto, was educated in Germany, and is now in her third year at this church, the only position she has ever held in this country. She has a richly colored, resonant voice, and uses it well. The tenor is Raymond W. Smith, also a pupil of Arthur Woodruff, and a new and enthusiastic member of the Mendelssohn Glee Club of New York. He formerly sang at Trinity Episcopal Church, Newark, and before that at the Church of the Incarnation, in this city. The bass is Evan Gwynne Sherman, a pupil of Alberto Laurence and formerly solo baritone of the Church of St. Mary the Virgin, New York. Mr. Lindsley used to be organist of St. Paul's and of the First Presbyterian Church, both in Jersey City. The Christmas service will include "Jubilate," Calkin; "Angels from the Realms of Glory," Schnecker; "Hark, what mean those holy voices," Lindsley; "And there were shepherds," Williams; "Hark, hark, my soul," Lindsley; "Manger Cradle," Neidlinger, and "It came upon the midnight clear," Gilchrist.

Silas G. Pratt, composer of "Zenobia," "The War in Song," "Triumph of Columbus," &c., will give a musical matinee at Francis Fischer Powers' beautiful studio in Music Hall, January 7, at 3 o'clock, comprising chiefly

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Supplement to the NEW YORK MUSICAL COURIER, December 21, 1892.



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NEW YORK

MUSICAL COURIER

~19-UNION-SQUARE-W- NEW YORK~

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SOME WELL KNOWN PIANO MEN OF NEW YORK CITY.

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selections from his own works. He will be assisted by Miss Gertrude Griswold, Mrs. Sarah Baron Anderson, W. H. Reiger, Mr. Powers, Miss Maud Powell and other artists of equal merit. It promises to be an unusually interesting occasion. I have some tickets for sale at \$1.50 each.

Frederic Dean and his choir at St. James' M. E. Church, Harlem, did some great work last Sunday evening, including Lohengrin's Prayer and Finale, quintet and chorus of eighty voices, and Mozart's "Gloria." Xavier Roelker sang "Comfort Ye" during the Offertory. Mr. Dean is to be commended for his constant enterprise and valuable work in the cause of good music.

A merry Christmas to you and yours from

ADDISON F. ANDREWS.

Berlin Branch Budget.

EUROPEAN HEADQUARTERS OF THE
MUSICAL COURIER,
BERLIN, November 29, 1892.

THE European headquarters of THE MUSICAL COURIER are now opened, and after a careful survey of the field I am prepared to jump in medias res, as far as Berlin musical life is concerned.

Before so doing, however, I want to discharge two pleasant duties. First of all I must make mention of the surprisingly fair performance of "Tristan und Isolde," which I had the good fortune to witness at Cologne, en route from Aix-la-Chapelle to Berlin. For a provincial opera house the theatre of Cologne seems to be one of the best managed in Germany, and perhaps in the world. The merit for this belongs entirely to that most able and amiable gentleman, Director Julius Hofmann, who very shortly will celebrate the twenty-fifth anniversary of his connection with the stage in an official capacity, he having been appointed theatrical inspector at Leipsic in December, 1867. Before he took upon himself the management of the Cologne Opera House that theatre certainly was by no means what it is to-day, and I remember very well the time when a performance of that most difficult of all music dramas ever written, "Tristan," would have been an impossibility at Cologne. Now, however, the orchestra, chorus and conductor are really in first-class shape, so that the main thing, the ensemble, is nearly always beyond reproach, while the principals are in most instances, at least, satisfactory to a not hypercritical listener, and in many cases even exceptionally good.

Mrs. Ende-Andriessen, though on the verge of the "fair, fat and forty," is both vocally and histrionically still a very acceptable "Isolde" and the young tenor Heyderich, though he plays like a stick, sings and phrases most musically, and if he ever learns the management of his agreeable vocal organ he will also be able to last to the end of his triple death-bed scene in the last act. Our old friend, Charlotte Huhn has much improved upon her former impersonation of "Brangäne" at the Metropolitan Opera House, and she is a great favorite at Cologne; but by far the best performance of the evening was that of Baptiste Hoffmann whose interpretation of "Kurwenal" was the most satisfying from every view point I ever saw upon any stage.

Incidentally I may mention that another old acquaintance from the Metropolitan, Heinrich Gudehus, was the guest for three nights of the Aix-la-Chapelle Opera House, and, as such, is below all criticism. He appeared there in "Lohengrin," "Tannhäuser" and "Fra Diavolo," but the remnants of his tenor voice are now no longer even *exauces* restes. He would do well to take a rest—for a long while.

My second aforementioned pleasant duty is to thank THE MUSICAL COURIER's Berlin correspondent for the conscientious and efficient manner in which, up to the time of my arrival here, he alone undertook the arduous duty of reporting the various musical doings in the capital of Germany. In the few days I am located here I find that the field is so extensive that the work easily suffers an additional correspondent, and the excellent musician who hides (?) his identity under the nom de plume of "von Eschenbach" has kindly consented, as heretofore, to take at least a portion of the reportorial duties off my shoulders.

As far as their extent is concerned, you would be surprised at its vastness. Hitherto I was of the opinion that the musical season of New York was the most lively one, and that it was approached in vivacity only by London in the height of its musical season in June. A few days of burn in Berlin, however, have already taught me differently, and I must confess that, quantitatively at least, the German metropolis offers much more music than the American one.

First of all, we have here at the present moment German Italian opera, both of which New York just now is missing, while the number of operetta and comic opera performances is at least equal to that given in New York. The German opera at the Royal Opera House I have as had no taste; but the Italian opera at Kroll's, with Tullio and Bellincioni as stars, is by no means bad. Stagno will remember from his season under Abbey, when he did to explode his high A's and B flats. He does so still, and the rest of his voice and his method have not since then improved; but Bellincioni is a soprano of great

qualities and her vocal powers are exceeded by her abilities as an actress. They appear in a new opera, "A Santa Lucia," by a young Italian who steps into the footprints of Mascagni, and who, in fact, "goes him one better" as far as dramatic vigor of composition is concerned. Another creation of the same genre, entitled "Mala Vita," is promised for première by the end of the week.

At the Royal Opera House Court Conductor Weingartner's unsuccessful opera, "Genesis," has been withdrawn after the second performance, which took place before an almost empty house. The hot headed young man thereupon rushed into print with a letter in which he insults the entire public of Berlin, whom he calls frivolous and not able or willing to judge and listen to a work of the earnestness of purpose of his "Genesis." He forgets, however, that that self same public crowds the Opera House to its very walls when the "Götterdämmerung" is given and listens with no end of eagerness and sincerity. Weingartner's letter might have been written by a Wagner and even then would have sounded presumptuous; coming from a good Kapellmeister, but rather poor composer, it sounds indeed ridiculous. Weingartner has from Wagner only the technic, which, it must be granted, he controls with mastery. For the rest his two operas remind one of the venerable old question of "How do you make a cannon?" To which the well-known answer is: "You take a hole and put brass around it." His music is indeed a hole, in that it is entirely empty of ideas, which he knows, however, how to surround not only with plenty of brass in the orchestra, but also, as his letter to the press shows, with plenty of brass of the non-metallic kind. The latter, however, does not seem to have paid in his instance, as it is now announced that he is off on a vacation trip to Italy from which he is not soon expected to return. His place at the Royal Opera House is taken by Muck, who is an equally good conductor and who does not compose operas; but who will take Weingartner's place as the conductor of the concerts of the Opera House orchestra is not yet known. It is announced, however, that the next concert is postponed from the 2d prox. to the 16th prox.

This matter naturally brings one to the concert field, which is, if possible, even more vastly tilted here than at New York, where one concert an evening is the usual order of things, while here two or more seem to vie with each other night after night.

The first one I attended was on Thursday night last, when Miss Emma Koch gave a concert of her own at the Singakademie. As the young and fair pianist bears quite a local reputation, I was naturally curious to hear her, and I must confess at the outset that I was greatly disappointed. She played the Chopin F minor concerto in a quite slovenly, unrhythmic manner, and the Brahms' B flat concerto lacked nearly everything but tonal power. Moritz Moszkowski led the orchestra in the accompaniments, and I must say that as a conductor he also is not a great success. His pretty study, "Étincelles," however, which was one of the unaccompanied solos of the evening, was redemanded, although it was hardly played with great brilliancy.

Of course I was quite eager to see the criticisms the next morning, and quite expected to see the young lady figuratively torn to shreds. Nothing of the kind, however, happened, and to my utter astonishment all the criticisms, without a single exception, wallowed in praise. The lesson I learned from this is that to speak with Seume: "Wir wilde sind doch bessere Menschen," or, to put it more plainly, the standard of both public and press as regards musical matters is far higher in New York than in Berlin. I had for many years suspected this, but never saw it so clearly verified as on this occasion. And the reason for this is not quite so hard to find as one might imagine. We hear in New York only the best, as nothing is imported which has not had upon it the stamp of great artistic reputation previously won. Second or third rate local talent therefore, which occupies a prominent place on the Berlin concert platform, is not to such an extent tolerated in New York, and for this you ought all be thankful.

Three good violinists I heard in Berlin on three different evenings. The one is a young fellow named Berber, for whom I promise a great future. He played the hackneyed Mendelssohn concerto, a weird "Serenade Mélancolique," by Tschaiakowsky, and the Bach chaconne in a most impressive manner. His fire, which, however, is always kept within artistic bounds, his broad and virile conception and a certain elegance of bowing and simplicity of bearing and demeanor characterize a thorough artist, and I am sure that he would prove a great attraction in the United States, as added to these qualities are a fascinating exterior and manners. His concert took place at Kroll's on Friday night, while on Saturday night Concertmaster Arno Hilf, of Magdeburg, gave a concert of his own at the Singakademie. His efforts were more in the line of technical display, in which indeed he excels to a marvelous degree. Such absolute certainty and purity of intonation in thirds, sixths, octaves and tenths as he showed I never before heard equaled. His style and tone are brilliant, but he plays too much for effect. Musically you may judge him best by his selections, which were almost entirely of the virtuoso description, viz., Bazzini's concert allegro, op. 15,

the Molique concerto in A minor and Paganini's trumpet laden E flat concert allegro.

The orchestral accompaniments were finely performed under Rud. Herfurth's direction, who supplemented the program with Mendelssohn's "Heimkehr aus der Fremde," Grieg's "Anitra's Tanz," from the "Peer Gynt" suite, and Saint-Saëns' quaint barcarolle, "A Night in Lisbon," which latter was enthusiastically redemanded.

Of the public at these concerts I am as yet hardly able to speak, but I cannot help thinking that in Miss Koch's and Mr. Hilf's instance they were mostly, if not entirely of the invited kind.

The third violinist of the group of three I mentioned I heard last night at the fourth Philharmonic concert. His name is Charles Gregorowitsch and he is a young Russian of most fascinating appearance. He played the everlasting Mendelssohn concerto too sweetly for anything and thereby greatly pleased the ladies. The other soloist was Mr. Von Zurmühlen, who sang an aria from "L'Africaine" and one from "Lakme" with nice artistic intentions, but whose ear and vocal method are both at times greatly at fault, and who therefore did not create the most pleasant impression.

The orchestral selections at this, the most important concert of the week, were Schubert's unfinished and Beethoven's F major symphonies. Both of these I have frequently heard far better performed under Thomas, Nikisch, Seidl, Gericke and the late Dr. Damrosch; no need, therefore, going to Berlin to hear it under Raphael Maszkowski. He is, indeed, a talented conductor, but he sacrifices the grand total effect to the working out of small details and niceties. Moreover, his rapid rise from his insignificant position at Coblenz to the more important one as conductor of the Breslau Orchesterverein and now as temporary replacement of Hans von Bülow seems to have risen to his crown, and he made himself obnoxious with the musicians by disrespectful treatment at public rehearsal. I hardly believe that he will be permanently engaged. Moreover, the concerts he conducts do not draw as well as they do under Richter or the irrepressible Hans, and the Philharmonic Hall, although graced by the presence of Her Majesty the Empress of Germany, was by no means crowded on this occasion.

I came near forgetting (and it would not have been a great loss had I done so) to mention that night before last, viz., on Sunday night, the *passée* prima donna Etelka Gerster gave a concert of her own at the Singakademie. It is too bad that she should continue, or possibly be obliged to continue to make a show of herself after her once so brilliant vocal organ has completely lost its charm.

Mr. Sally Liebling, who was the pianist of the occasion, did not by his performances add much to the glory of the otherwise so justly famous Liebling family. O. F.

The Musical Arcanum.

BY GONZALO DE J. NUÑEZ.

The laws of morals are also the laws of art.—Robert Schumann.

(Copyrighted.)

I AM aware that many who read this in a frivolous manner will believe it to be a matter of imagination, but the contrary will be the case if they give to its contents the proper attention, and before they finish the series of articles contained in the work they will come to the conclusion that Schumann was right in declaring to the world that the laws of morals are also the laws of art. I will try to give the proper explanation of Schumann's words. I also could find similar thoughts in all the great musicians that have written about music, but I have much to say myself and it is not my idea to be a compiler of sentences. Anyone interested in music will very easily find what the great musicians had to say, and will clearly see that all of them were acquainted with that principle and applied to their life and art the words of Schumann. They also knew this great truth before him. But how that beautiful sentence is to be understood and applied to music will be the principal object of this book. Where are the laws of morals? How can you find them? What would be the relation existing between the laws of morals and the laws of music? There is the point we have to make clear. In the first place, I have to answer that the laws of morals cannot be found anywhere but in the Gospels of the Lord Jesus Christ and the books of Moses.

In the second place, I have to prove that the marvelous effect of those sublime precepts applied to the construction of music and life of musicians will be the chief object of these writings, and I hope to be able to accomplish it and bring some truth in this precious art left by the Lord Redeemer as a gift to mankind and a revelation of heavenly life.

Some two or three years ago our eminent friend and professor, Albert Ross Parsons, published a very interesting book entitled "The Finding of Christ Through Music." In this little volume he gives evidence that Richard Wagner was a firm believer in the teachings of our Lord Jesus Christ. Let us go ahead. We will find music through Christ.

Thou shalt love the Lord thy God with all thy heart and with all thy soul and with all thy mind and with all thy strength (this is the

First and great Commandment and the Second is like unto it, namely this: Thou shalt love thy neighbor as thyself. There is none other commandment greater than these.—(St. Mark XII., 30, 31).

The greatest of all musical laws ever known hitherto will come from those sublime words, but I cannot give it right now. It will come after in a special article for its right interpretation and adaptation to music. Everything comes to me in a simultaneous manner, but when I want to write I cannot do it unless I go in the proper order and bring things to their proper place. This introduction was written only for the purpose of explaining the sentence of Schumann. I know that by reading the words of Schumann people do not think of them in the proper light. Many will believe that the true laws of music are compiled in the so-called books of musical science, that those have to be studied first for years before a musician can attempt to compose a piece of music. This is a general mistake. Great composers have always found nothing in them to lead their musical conceptions, and everyone of them has looked at these books with the greatest indifference and contempt. These books were written after music was well composed and they are nothing but an external investigation of beauties that were already produced.

It is a well-known fact that F. Schubert never studied harmony. Haydn said to the celebrated theorist Albrechtsberger: "What is the good of such rules? Art is free and should be fettered by no such mechanical regulations."

Many musicians in those times did not know the existence of books for the production of music. Still, it is a fact that they wrote music of an incomparable beauty before they came into existence. Even Jean S. Bach, the greatest of all practical contrapuntists, never stopped to think of any material rules by which to compose. The laws of morals were the leaders of their genius. I will endeavor to prove that the Gospels and books of Moses have in themselves all the necessary musical laws for composing beautiful works and for clearing the way so as to show how an artist has to go if he wants to create. But before I commence the practical connection of the divine and musical laws let me place this remark:

"Music belongs to the Redeemer and Lord Creator of heaven and earth. He teaches Himself the way to make and create it, which is no other than the knowledge of truth. The Bible and particularly the Gospels are the only true catechism for musicians and the only laws that will impart to men the hidden wisdom necessary for the production of works of art. If a man wants to become a creator, it is necessary for him to study the sublime Creator of the world, to follow him in his practical precepts and life. As soon as he understands the Lord he will also become a creator, in a more circumscribed fashion, of course, and will find in himself all the elements of creation. When those unsuspected powers come to light and are placed in order, he will give a form to them; he will write them and people will call him a 'genius,' as genius is nothing but the comprehension of 'divine truth' and its application to the ruling love of your life."

I did not think of giving any quotations from great musicians in favor of those truths, excepting the one of Schumann, but if my reader wants to take the trouble he will find many by all great musicians in their history. I have too much to say and will not lose time in compiling them. They are too numerous to mention, and all musicians and artists of every kind have always declared that music is an art from heaven, and consequently the laws that govern music are the same as those which govern heaven.

Berlioz said that music is a heavenly art—nothing supplants it like true love.

(To be Continued).

Apply at One of the Music Bureaus.

Editors Musical Courier:

It has been my ambition for a number of years past to appear in a New York concert hall as solo violinist and to play a work of either one of the old masters or of a recognized modern writer, with full orchestral accompaniment. I have made a few efforts in that direction by writing to some of the leading conductors offering my services gratis for one of their regular concerts, but always without success. Now, I wish to ask you through the medium of your unrivaled MUSICAL COURIER (as the question may be of some use to other artists) if there is any special way of getting around the conductors of your celebrated orchestras to secure the advantage of a good hearing in New York, as I consider one's reputation is not complete unless it has received the approval of a New York musical audience and critics. In my estimation a successful debut in New York means the beginning of a profitable musical career, as a failure would mean the opposite, but I am willing to run the risk if I only can get a chance.

My playing has always been well received and highly praised, but I will not be satisfied until I have made a success in New York.

Thanking you in advance for the space accorded me and for your answer,

VIOLENO.

Mr. and Mrs. Ovide Musin.

THE Musins are once more with us and while they will not tarry long in New York city they will nevertheless give us a brief taste of their qualities as distinguished musical artists. The have already laid under their subjugation half the globe; now they propose conquering the remaining half. And who, after hearing them play and sing, doubts their ability to do it? A word would not be out of place here about the career of Ovide Musin and his gifted wife, Annie Louise Tanner-Musin. Place aux dames. Mrs. Musin has been called the American nightingale soprano. She has created a furore with her phenomenal range and wonderful execution. She has a compass of three full octaves, ranging from G below the staff to G above high C, which one and all pronounce marvelously sweet in tone. She is positively the only prima donna now on the American stage who possesses these qualifications, and is mentioned by the New York "Herald" (of a recent date) in regard to range, execution and purity of tone in comparison to the great diva, Peschka-Leutner, the greatest coloratura singer of the present day. The following press notices may be interesting.

New York "World."

In all respects Mrs. Tanner-Musin was the success of the evening, and her wonderful execution, her clear, beautiful runs, her delicate staccato, brought the house to her feet. She sang beside the Artot number, the Proch air and variations and an encore which she concluded with a marvelously clear E.

New York "Times."

Annie Louise Tanner-Musin displayed a voice of uncommon range and flexibility. In the well known aria from "Die Zauber Flote" she sent forth the staccato, extending from above the staff to F, with ease, precision and an excellent quality of tone, and her medium register was sufficiently full and even to warrant the belief that some very brilliant pyrotechnic achievements may be expected of this songstress.

New York "Herald."

The performances of Annie Louise Tanner-Musin were a revelation of power that entitles her to first rank among the most distinguished artists upon the concert stage of the present day.

The Philadelphia "Press."

Annie Louise Tanner Musin's staccato singing is wonderfully clear, and in light, graceful passages her voice is like a bird. It has a wide range. The audience was delighted with her and recalled her again and again.

THE CHICAGO PRESS.

Chicago "Inter-Ocean."

He (Dr. Damrosch) introduced to the large audience that greeted him a new singer who won instant admiration and applause. She deserved it. Her voice was a rare soprano of magnificent power and compass. She sang the aria from "The Magic Flute" in the original key of F with the utmost ease and vivacity. This air is usually lowered a tone even for such singers as Gerster and Nilsson. She is Annie Louise Tanner-Musin, a young lady of fine stage presence.

Chicago "Daily News."

The soloist was Annie Louise Tanner-Musin. The lady has a good stage presence. Her high notes especially are of phenomenal purity. In this respect she is the equal if not the superior of any singer who has appeared here in several seasons. Indeed, the great Peschka-Leutner herself hardly sang these roulades with more exquisite grace, while in purity of tone she is far behind Mrs. Tanner-Musin.

Of her successes in the Antipodes Mrs. Musin had many pleasant reminiscences. She has saved a collection of photographs of many of the dusky characters, male and female, that they had met during their eventful tour. Mrs. Musin had an interesting story to tell of each photo. After she had shown them all, she said: "I have never met a kinder hearted set of people than those of whom these photographs are types. In New Zealand and Samoa the natives actually thanked you if you condescended to ask them for information. They seem to think so much of white people. In Hawaii I learned some Sandwich Island songs and sang them before an audience of natives. You cannot imagine the enthusiasm my humble effort evoked and I cannot attempt to picture it."

Ovide Musin everyone knows and likes. He was born in Liege, Belgium, in 1854. At the early age of eight he evinced so remarkable a talent and such a strong inclination for music that his father sent him to the Royal Conservatory of Liege, where he received the first prize for violin playing when but a boy of eleven. Meanwhile his father endeavored to persuade him to abandon music as a profession, but this was impossible. The boy rapidly developed a musical talent which is only born of genius.

In 1870 Leonard, the celebrated violin player and composer, having heard Musin, was so well pleased with him that he tried and succeeded in persuading his parents to let him choose the career of an artist, and from that time to the present his progress has been a succession of triumphs and ovations, both on the continent of Europe and in America.

In Vienna he played in the celebrated Philharmonic concerts under the direction of Hans Richter, who in the name of the board sent him a very handsome letter complimenting him in the very highest terms.

Musin has received higher prices in large cities than any other virtuoso, and his playing on "one" string is well worth the price of admission. He was recently paid \$500 for two solos, and often receives \$300 for himself alone.

His receipts from fifteen concerts in San Francisco two years ago with his own company averaged over \$1,300 per night.

With the excellent support to be given Musin for the season of 1892-3 there is no reason why he should not out- rival all previous efforts.

"Talk with him of a prize fight, a horse race or a dog show," says his friend and manager, Mr. R. E. Johnston, "but leave music alone when you want to know Musin at his best, the jolliest, most delightful fellow who ever lived."

Every one who knows Musin is inclined to agree in this description. His personality is unusually interesting and there is a magnetism about his conversation and manner which charm equally with his musical genius. His generosity is proverbial and his sense of humor exceedingly marked.

Not long ago an exacting and penurious manager offered the artist an engagement at a reduced rate and with the proviso that Musin flare the town with posters at his own expense, for fear the manager might lose anything.

"You not only want the earth," wrote Musin, "you want the moon and stars thrown in. Suppose we fix you up with this," adding a program in which Patti, Albani and other artists of like rank figured prominently. "And all for \$125 a night," concluded Musin, "and if you can't do with this, why, we'll see and get W. E. Gladstone over for you. He'll give you a reading."

Musin is a popular member of twenty-one American clubs, one of the four honorary members of the Bohemian Club, of San Francisco, the other three being Henry M. Stanley, the explorer, Edwin Booth and Oliver Wendell Holmes.

Mr. Musin, who is greatly interested in the manly art of self defense, broke in: "Do you know," he said, with a merry twinkle in his eye, "we got the news of the Sullivan-Corbett fight in Sydney the day before it came off, according to your calendar. The cablegram came to us as we were sitting at a dinner in the Cosmopolitan Club, in Sydney. And, by the way, speaking of fighting, this man Goddard, who is soon to fight Maher, is a wonder. He can hit hard, has science and is a glutton for punishment. If he doesn't win the Australian people will be very much surprised. They have a bantamweight in Sydney, Briffo by name, who intends to come to this country before long. I have seen him fight, and I tell you he is a cyclone. If he only takes care of himself he should give the American champion a hard battle."

"Have you heard the latest story in Australia?" queried the violinist, who is an inveterate smoker, as he lit a fresh cigar. "No? Well, I will tell it to you, because I think it is pretty good. There were two Australians who went hunting in one of the dense forests of their country some time ago. They had three dogs with them. They lost their way and were finally compelled to cut the tails of the canines off to eat and save them from starvation. When they again reached civilization they told the story of their suffering, not forgetting the incident of the cutting off of the dogs' tails. There was a look of disgust on the face of all those who listened to the story. Finally one said: 'You ate the flesh on the tails, but what did you do with the bones?'"

"Oh," said the teller of the story, "we gave them to the dogs."

The Chicago "Tribune" wrote this of Mr. Musin:

Of Ovide Musin what can be said that all the world has not already thought? Violinists stand upon royal ground with their simple instrument, and there is a trio of musical artists, Joachim, Wilhelmj and Sarasate the Spaniard, who are glad to form a quartet with Musin as the fourth member. Let these not be compared, for each has in him his national and ancestral traits. Musin has a brilliancy, an airiness and a glitter that are his own. He represented everything with his marvelous bowing and delicious fingering as he caressed the loving front of his living violin, and out from it a mass of music and sounds grew and rose, distinct and clear, now swelling and swaying, again falling like the cadence of summer breathings and dying away into melodious silence. At times you were overcome by his boldness, brilliancy and power, and then he embraced you with his sinking strains till you caught your breath and sighed.

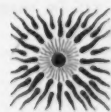
Mr. Johnston has a season booked for Mr. Musin and his company, which positively excels anything of its kind known here. The company is almost entirely sold out for every night until May 13. Mr. Musin and his company will sail on May 20, 1893, for South America. This undertaking is probably due to the executive ability of Manager Johnston and to the great success of the company last summer in Australia.

The feeling between Musin and his manager, Mr. R. E. Johnston, is more like that of brothers than anything else. It is now nearly three years since Musin has appeared in this city, and met with such marked success financially and otherwise that this country has seen in the last twenty years; and this success no doubt during the past five years must be in a great degree attributed to the management of R. E. Johnston, who has a host of friends in every town and hamlet in this country.

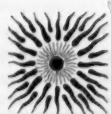
The Musin Company has played before more people and made more money than all the other concert companies combined last season. So says Manager Johnston. In fact, he says Musin has made more money in America than all other violinists since the old poet violinist Ole Bull.



OVIDE MUSIN.



MRS. ANNA LOUISE TANNER-MUSIN.



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Vienna Letter.

VIENNA OFFICE MUSICAL COURIER,
IX Schwarzenbergstrasse 15,
November 19, 1892.

THE first of the oratorio concerts under Mr. Wilhelm Gericke took place last Sunday, the 13th inst., and was a great success. The program was as follows:

Overture in E minor (first performance).....	Franz Schubert
Solo, 150th Psalm (first time).....	A. Buckner
Chorus and orchestra.....	
Clavier concerto in E flat major.....	F. Liszt
Miss Adele aus der Ohe.....	
"Wanderers' Sturmlied" (first performance) (words by Goethe).....	Richard Strauss
Chorus and orchestra.....	
"Lorely," finale of Act I.....	Mendelssohn
Solo, Chorus and orchestra.....	

Miss aus der Ohe was most enthusiastically received and four times recalled after her masterly playing of the Liszt concerto. Richard Strauss' new composition was very well sung, but did not seem to please, as it is very difficult to understand fully at a first hearing, and the music being very complicated.

The next concert of this series comes off on Sunday, December 11, when Verdi's requiem will be sung, for which the following artists have been engaged:

Carmen Bonaplate.....	Soprano
Scala Theatre in Milan.....	
Giuseppina Pasqua.....	Contralto
Royal Court Theatre in Madrid.....	
Francesco Marconi.....	Tenor
Royal Theatre in Rome.....	
Francesco Navarrini.....	Bass
St. Carlo Theatre in Naples.....	

A very young pianist, who has often played with success in London, Max Hamburg by name, is here now, studying under Leschetizky. The boy is only twelve years old, but already possesses a fine technic and intends studying here for some years. His father was professor of the piano in Moscow and a pupil of Nicolaus Rubinstein.

When speaking of Reisenauer, the pianist, in my last letter I forgot a very good joke, which Hanslick, the well-known critic made, when writing about Reisenauer in a musical article. He said: "Reisenauer ist Wagnerianer, Lisztianer, aber seinem Umfange noch nicht 'Vegetarianer.'" It may interest some of the readers of THE MUSICAL COURIER to know something about the salaries which some of the well-known singers of the Imperial Opera here draw. Winkelmann, the tenor, gets 26,000 florins a year for singing about nine months in the year. Van Dyck, the tenor, receives 24,000 florins for barely seven months, as he is engaged to sing every year in Paris, London and Bayreuth, for which, of course, he gets paid extra. Mrs. Materna, the great Wagner singer, is in receipt of 24,000 florins, and Toni Schlager, one of the finest dramatic sopranos, gets 20,000 florins. At the close of this season Materna proposes to retire from the Vienna opera and only to sing from time to time in the large cities of Europe. She goes to Paris end of this month to assist at one or two Lamoureux concerts, where she has repeatedly appeared with great success. Lola Beeth, one of the best sopranos of the Opera, has just returned from Paris, where she appeared four times in "Lohengrin," singing the part of "Elsa" with unusual success.

Alexander Rosé, the music publisher and impresario, here, has engaged the Belgian violinist, César Thomson, for a concert on December 2. This will be his first appearance in Vienna and is being looked forward to with great interest.

The Winkler Quartet, a very good and justly popular institution, commences its series of six chamber music concerts on Friday evening, November 25. The pianist, who for the past five years has been associated with this quartet, is Hugo Reinhold, a very fine pianist and composer.

A "would be know it all" asked Anton Bruckner, the veteran composer and organist, why he always composed symphonies and such like heavy things, which did not seem to turn out very remuneratively. "Well, my friend, said Bruckner, 'some people like canary birds, others have a preference for ballet girls; I like symphonies.'" The young man did not ask any more questions.

Dr. Hans Richter returned to-day from Berlin, where he conducted the third Philharmonic concert. He does not return to Berlin again this season, the other concerts being directed by Masowski and Dr. von Bülow.

Alfred Grinfeld left Vienna yesterday for a five months' tournee throughout the Continent, and appears to-night at one of Heinrich Grinfeld and Florian Zajic's chamber concerts in Berlin.

Florian Zajic took Emil Sauret's place in these concerts when the latter left for London.

Willy and Louis Thern are two very clever pianists, who have been before the public for a good many years making piano music, arranged for two instruments, their specialty. Their first concert this season came off in the Bösendorfer Saal on Friday, the 18th inst., and the following was the interesting program:

Variations on a Sarabande in D minor, by Bach (for two pianos).....	Reinecke
Concerto, G minor, op. 38.....	Saint-Saëns
Andante sostenuto. Allegro scherzando.....	
Ungarische, pastorale.....	Thern
En Valsant, op. 33, No. 6.....	Godard
Fantasy on Beethoven's "Ruins of Athens".....	Liszt

Messrs. Thern were assisted on this occasion by Miss Beer, who sang songs by Cornelius, Franz and Schumann with marked success.

Director Jahn, of the Imperial Opera, returned to-day from Florence, where he attended the first performance of Mascagni's new opera, "Rantzau," and says that he is sure that this new work will prove as big a success as "Cavalleria Rusticana." Thomas Koschat, the composer of "Forsaken" and of many popular songs, is a member of the opera chorus here, besides working hard for his publishers. Last night after the performance of the opera was over he returned home and was suddenly seized with a fit of delirium, breaking up all the furniture in the room and throwing it out of the window. He was seized after a severe struggle, and through morphine injections gradually brought back to his former self. He is now thought to be in a fair way to recovery and will soon be back in his old place in the opera. Stavenhagen, the pianist, is touring the country with Lilian Sanderson, the soprano, and both are booked for several concerts later on in the season.

The first of the Rosé Quartet evenings took place on Wednesday, November 16, and was attended, as usual, by a very crowded and fashionable audience. These concerts are managed this year by Mr. A. J. Gutmann, the music publisher and impresario, and not a ticket for any of the six concerts can be had for love or money, all seats having been sold weeks ago. The program on this occasion was as follows:

Quartet, C minor.....	Smetana
Quartet, E flat major.....	(Born, 1799; died, 1799) Dittersdorf
Quartet D minor (œuvre posthume).....	Schubert
The quartet is composed of Messrs. Rosé (violin), Siebert (violin), Bachrich (viola), and Hummer (cello), all of these gentlemen being members of the Philharmonic orchestra as well as of the Imperial Opera orchestra.	

The Smetana quartet is a most interesting composition, as it describes the composer's experiences during his career as a musician. The first movement, allegro vivo appassionato, shows his love for art in his youth, the unsatisfied desire after something inexpressible.

The second movement, "Quasi Polka," refers to his joyfully spent youth, during which Smetana was a passionate dancer and composed a great many dances.

The third movement, "Largo sostenuto," shows the bliss of his first love for the girl who afterward became the composer's wife.

The fourth movement shows his success as a composer and also the sudden accident which deprived him forever of hearing, sudden deafness having overtaken him.

The quartet was splendidly played and very well received.

Messrs. Schweighofer & Sons, piano makers to the Imperial Court, celebrate their 100th anniversary this week, the occasion being observed by a series of public recitals in their spacious warerooms. Some of the best resident pianists have promised to assist, among whom Prof. Robert Fischhof and the Messrs. Thern. I have just returned from the dress rehearsal of Schütt's new opera in three acts, "Signor Formica." The music is melodious and graceful, but hardly suitable to the Grand Opera House. However, it was well received, and will be sung for the first time publicly on Saturday evening next. There are a number of concerts, the particulars of which I hope to inform you in my next letter.

RUDOLF KING.

Berlin Music.

BERLIN, November, 1892.

THE following program was played by Alfred Reisenauer on the eve of November 11, at Bechstein Hall:

Sonata quasi una fantasia Cismoll, op. 97, No. 2.....	Beethoven
Variations chromatiques.....	Bizet
Wanderlieder.....	Reisenauer
Lebewohl.....	Scheiden u. Meiden.
In der Ferne.....	Morgenlied.
Nachtreise.....	Winterreise.
Abreise.....	Einkehr.
Miss Emilie Herzog.....	

Polonaise, gavotte u. gigue a. d. français. Suite E dur.....Bach
Zwei Lieder ohne Worte (Venetianisches Gondellied; Spinnerlied).....Mendelssohn

Menuett.....	Schubert
Ungarischer Marsch.....	Schubert-Liszt
Cantique d'amour (aus den "Harmonies poétiques et religieuses").....	
Tarantella (Venezia e Napoli).....	Liszt
Liebesträume No. 1.....	
Ungarische Rhapsodie E dur.....	

After hearing Reisenauer, the appellation "Riesenhauer," suggested itself to me.

His melody playing, trills, &c., are commendable, but his pounding the piano, is disconcerted even by the ultra-Lisztianer, who are known to be reconciled to a considerable amount of noise and pounding. The inner work of a composition is entirely obscured by this excessive noise.

The third Philharmonic concert, under Dr. Hans Richter, occurred on November 17, and the following program was interpreted:

"Euryanthe" overture.....	Weber
Vorspiel zu Parsifal.....	Wagner
"Mephisto" Waltzes.....	Liszt
D. Moll Simfonio.....	Schumann
Klavierponenon in D Moll.....	Mozart

You will perceive from the above that Richter's palette

contained most glittering tone colors. His interpretation is characterized by perspicacious clearness, subtle finesse, plastic acumen and spiritual conception. The quiet and aristocratic demeanor of Hans Richter furnishes a striking contrast to the excessively mobile Maszkowski. Richter was especially happy in the ghost-like pianissimo of the "Euryanthe" overture and in the romance of the Schumann symphony. Reisenauer played technically well, but without warmth and dramatic fervor.

"Genesis," the opera of the Royal Director Felix Weingartner, was heard for the first time on Tuesday evening, November 14, at the Royal Opera House. The work is excessively long, reaching a climax not until the last act. The best critics lament over the lack of melodic invention and interesting musical thoughts. I just read in the "Vossische Zeitung" that Weingartner has withdrawn the opera.

Moriz Moszkowski's opera "Boabdil" was given at the Royal Opera House on Wednesday, November 16. The opera is gaining steadily in favor.

Mascagni's opera, "Rantzau," was produced in Rome on November 12. The dispatches report an unequivocal success.

The "Caecilienverein" produced at the Singakademie, under the direction of Aleyis Hollaender, Schumann's "Paradise and the Peri." The interpretation was in every way creditable to the director and the chorus.

The famous Philharmonic Chorus, Siegfried Ochs director, has entered upon the study of the oratorio "Franciscus," by the Belgian composer Tinel. The work has aroused considerable interest. A masterly interpretation under Siegfried Ochs, the highly gifted director, is a foregone conclusion.

The opera "A Santa Lucia," by the Italian composer Tassia, is the sensation of the hour. It is given at Kroll's Theatre. No opera since the "Cavalleria Rusticana" has been so successful. The critics of every Berlin paper speak enthusiastically of the work. A whole vocabulary of superlatives bids fair to be exhausted. I predict it will have a tremendous run in the United States. The artists Bellincioni and Stagno sing the leading parts.

A street in Halle is now named Robert Franz strasse.

The united Wagnerian societies of Berlin will interpret on November 21 Liszt's "Legende der heiligen Elisabeth."

The Riedelverein of Leipzig is rehearsing a new work—Felix Draeske's "Fismoll Masse."

The "Chorgesangschule" at Bayreuth is attended by twenty-two pupils. The director is Julius Kniese.

Tschaiskowsky's ballet opera, "Mlada," had its successful première at St. Petersburg on November 12.

Anton Rubinstein, responding to the demands of the time, has composed a one act opera, "Unter die Räuber," which will shortly be produced in Berlin. Rubinstein will direct personally the première.

Prof. Albert Becker, director of the Domchor of Berlin, has been elected cantor of the Thomasschule of Leipsic, as successor to W. Rust.

The critic George Engel is seriously sick at his home in Berlin.

VON ESCHENBACH.

A New Work.—Heinrich Hofmann's "Johanna von Orleans," scenes from Schiller's drama, for male chorus, soprano and baritone solos and orchestra, was produced most successfully at Chemnitz.

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1892

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FRIDA DE GEBELE-ASHFORTH.

THE concert going public of this city—and, for that matter, this country—know full well that when a young artist is an Ashforth pupil good singing may be expected. Managers have a jocular way of saying "Wonder what good singers are in the Ashforth studio this season!" for a year never goes by without the successful appearance of some soprano or contralto whose method and style have been molded by Mrs. Ashforth. The good lady herself finds this sometimes a disadvantage, for all is not grist that goes to the mill. She must labor all the more to keep up the standard which she established at the outset of her career, and which she has without doubt triumphantly maintained ever since.

On her toil and high ideals in the vocal art we cannot dwell adequately. She works with a nervous energy peculiarly individual, and communicates this artistic spark to her pupils. We who have heard them know this.

Unique in the crowded concert season is the Ashforth pupil's recital, to which the public go to listen to artistic singing, the manager to look over the evidence of coming distinguished vocal careers. Mrs. Ashforth is a native of Geneva, Switzerland, and when quite young gave promise of such musical gifts that she was given every possible advantage to develop and cultivate them.

It is, in addition to being a proof of her versatile culture, a great benefit to her pedagogic methods that she can converse so fluently in five languages. She understands many schools and styles in consequence, hence we hear her pupils variously singing the French, the German, the Italian, the classical and romantic music, the traditions of which their teacher knows so well. In her long and brilliant operatic career Mrs. Ashforth has been associated professionally with such artists as Nilsson, Lucca, Cary, DiMurska, Kellogg, Wachtel and Santley. Not alone

have Mrs. Ashforth's pupils sung on the operatic and concert stage abroad and at home, winning the universal acclamation of celebrated critics, but in the churches of this city. The Cathedral, the Church of the Ascension, Plymouth Church, Brooklyn, and many other places of worship have they graced with their artistic singing.

Many amateurs, of whom the public never hear, are in the large list of her pupils, for the list is very large when one considers the short period in which Mrs. Ashforth has labored in the vocal field. The well-known critic and journalist, Mr. Morris Phillips, has written "To Mrs. Frida de Gebele-Ashforth, from one who has admired her and also the admirable way in which she can impart to others her valuable knowledge, with best wishes and esteem of Morris Phillips."

Frida de Gebele-Ashforth is a rara avis among vocal teachers.

A Champion for the Piano.

(Continued, with apologies for delay.)

AS will be recollected, the standpoint which Dr. Pudor, of Dresden, takes in attacking the piano as an instrument that injures music is the emotional side of music; he almost ignores or overlooks the intellectual part in it and he maintains a strongly marked, but wholly unwarranted prejudice against virtuosity as such; moreover, as we have seen, he gives to the voice the preference over all musical instruments, and declares it to be the noblest, the first, the best adapted organ for musical utterance, for expression of the feelings of the soul.

But mere emotion is akin to false sentimentality, and might easily turn into such. The most exquisite sensitiveness in music. The grandest, the most refined emotion is intellectual emotion.

Some time ago I wrote to Paderewski, and talking about emotion said: "He who only feels resembles one who stands outside of the halls of Elysium, gazing from afar and receiving but a glimpse of the delights of the gods; but who, like you, understands what he feels and feels how he understands, he is seated in the midst of the gods in Olympus, feasting on ambrosia and sipping nectar."

Dr. Pudor forgets that our inner life, of which music is an expression, is not only a feeling (empfindend), activity, but also a formative (vorstellend), an imagining and thinking one.

The emotions are only the medium of our reasoning faculty; reason ought to be the basis of all human feeling and acting; passion exaggerated rising against reason leads to a conflict with reason, and this conflict between passion and reason, with all its accompanying emotions of the highest ideas, is the fertile ground from which springs much true music.

Things of abstract thinking, purely spiritual, cannot be expressed by music, but no more can mere abstract sentiment—without an object or limit; such sentiment would be too vague and indefinite for expression in music through an object; however, sentiment becomes recognizable and receives concrete contents.

Without object and content music would be inane—an empty sentimental dreaming. Of course these objects and contents cannot be definite, but are of a more general nature, divined, imagined, suggested, rather than clearly grasped; this is not a defect; another art, poetry, will give what seems lacking; so that the province of music ends where poetry begins. Object and contents are neither to be defined, nor demonstrated, nor even to be explained by "program"; these objects and contents are foreshadowed, or, like magic lantern pictures, they are mirrored before the æsthetic mind.

But for this very reason the opera, the oratorium, or any music produced by the voice organ is not the highest type of music, because it has to lean for support, and to rely for its complement largely on another art, that of poetry; and in the case of opera also on the histrionic, mimic, scenic, and other arts. The most complete, comprising, perfect and purely musical kind of music, is that which has for its vehicle the orchestra, with the symphony for its highest form. I believe it is Max Müller, or if not he some other famous researcher into the origin of speech, who thinks that the primeval man first uttered (lalte), in a childlike manner, sing-song sounds imitative of sounds in nature (onomatopoeic) before he articulated speech. It was a reflection on this theory by which I indited some lines in an "Ode to Music":

"Ah, once in Paradise, that guiltless pair;
They sang, methinks; but after sin they spoke.
But should we be redeemed—in heaven,
Bright angels—we'll sing again!
Eternity will be one flow
Of speechless bliss, of perfect harmony!"

Man sang before he spoke; then the same progressive proportion in which the sing-song of the primeval first man stands to speech, exists between speech and the natural or folk song; between the natural and folk song and the highly cultivated art song; and again between all vocal music, however high its standard and orchestral music. Exceeding excellence in orchestral music means highest musical culture.

It has been said by the press that Theodore Thomas treated vocal music with supreme contempt. I don't believe it. I believe that Theodore Thomas simply holds vocal music at its own proper estimation, for what it is worth. I fancy that in this as well as in other matters this musician's views and actions are either ignorantly misconceived or purposely and maliciously misconstrued. It shows the greatness of the man's mind that he does not either reply or contradict or vindicate, because below his dignity. Sorry I am, as a musician, to see the world's fair exhibited at Chicago and not in New York. New York and the East had a century's claim. Two hundred years hence the West and Chicago may or may not have it. But glad and comforted I am to see our "chief," Theodore Thomas as "chargé d'affaires" at the head directing the musical department of the fair; for chief he is. That very superiority of orchestral music constitutes him as such; what other man, nay, what other score of eminent musicians together, have done for music in America what Theodore

Thomas has done? Look what he has accomplished, what merits he has earned! Excelling in the art of conducting (in which he is at least the compeer of the very few giant wielders of the baton in Europe, and here towers over all), possessing the knowledge, ability, power and genius, and the willingness of exerting these unsparingly on behalf of the cause of good music in America, laboring and toiling for many years, he has educated America, and he has made its musical culture what it is to-day. He has had his collaborators, it is true; not, however, many among the representatives of our art of piano playing, which is not only not keeping pace with the progress of music in this country, but, as I shall try to demonstrate later on, is actually threatening to retard the same.

Every true musician in America ought to cheerfully concede to Theodore Thomas the honor of chief. "Honor to whom honor is due." Seidl will, if he is the noble as well as able musician I take him to be. Thomas is entitled to the admiration and gratitude of every musician.

Who knows what sacrifice he is bringing on his mission, preaching the gospel of "Music" among the uncongenial surroundings of Chicago and the West? I wonder how, big as Chicago is, there is room enough to hold both him and a man like Ziegfeld at the same time without a collision! Maybe the same current which carried the "fair" to Chicago drifted Thomas thither too; may be this Grant planted his foot on the West—with prophetic foresight—to save the cause of music from ruin.

We are indeed worthily represented at the world's fair by Thomas; for dignity, for demanding respect, he is a veritable "Cleveland."

He enjoys universal, high respect among the most eminent musicians in Europe, where they have long been wont to identify him with musical culture in America. Thomas, as the responsible and representative head of musical affairs during the exhibition, means not only dignity but also disinterestedness, exclusion of all mercenary sordidness, self aggrandisement and some such motives, and, above all the exclusion of mediocrity and half work, of superficiality and of every deficiency and shortcoming; and therefore it means safety from failure and ridicule before the nations of the world; it means exclusion of all scheming and intriguing of "rings," formed for the most part by that genus of musician, who, with little knowledge or only average musical ability, feeling his weakness, bethinks himself of the motto, "In Unity is Strength," and rises and gets but too frequently on the very top by pushing himself forward with his vast amount of self assertion and arrogating impudence.

I hope my readers will pardon this digression which, however, has more to do with the subject of this essay than at the first look appears; moreover, as our German adage has it, "Of what the heart is full, the mouth runs over." Vocal music has words, and therefore expresses something definite—maybe something very beautiful and most pathetic, but not necessarily so to every listener. It may fail to touch him, and it may leave many a heart cold and irresponsible. On the other hand, orchestral and piano music has no words nor definite meaning; but it conjures up images, reflections, moods, passions of every variety and description, naturally differing with different dispositions of listeners, but causing something to reverberate in every individual heart. There is literally no limit to the flight of fantasy; and thus the listener is enabled to enjoy tenfold more delight than if his soul were bent in one direction by the "word"—his feeling forced to flow in one prescribed channel. Therefore, I repeat it, orchestral music is the superior, and organ and piano music follow next in rank, because both instruments are small (miniature) orchestras in themselves. The fugue for the organ, the sonata for the piano is their highest form of composition—their symphony. I am not, to my lasting regret, a proficient on the organ; I must, however, confess that as an instrument the organ is nobler, more complete and grander than the piano; but the piano, on account of its practicability and facility and other reasons, is of greater value and interest to music than the organ.

By its peculiar construction, mechanism and qualities the piano has gotten into its music, and we can distinguish three different elements, more or less prevalent, one partaking of the other. They are:

1. The one peculiar to the piano, with its hammers, &c., as a touch instrument differing from the organ, though both have keyboards, what I should like to call the "toccata style," requiring much of the staccato touch—for the most part a harmless playing with tones, tone figures and rhythms, following and satisfying a desire founded in human nature (naturdrang). It is the most inferior.

2. The one imitating the voice: solo, duet, trio, quartet or chorus; soprano, alto, tenor, bass; or chamber music, strings: violin, viola, cello, bass, with, or without some accompaniment; the latter often copying such stringed instruments as the harp, the guitar, &c.; this kind is fitting individual soul, emotions, sympathetically translated into tone. It is the superior of the first.

3. The one calling for one and all of the resources and possibilities of the piano, modeling after the orchestra, abandoning vacillating moods and fluctuating emotions, it assumes more fixed, psychologically (motivirt) "motived," founded and developed feelings, embodies this and gives

it the plasticity of true life; produces character images; a medium between the ideal and real! It is the grandest and the most important. Of course not every piano composition comes exactly under the head of any one of these three categories: this classification undergoes many modifications. In a mere display of virtuosity the first will preponderate, according to Dr. Pudor the second ought to be "the one," exclusive of the others; the third is the highest type, which raises piano music almost to a level with orchestral music, makes it the next important factor in musical culture—music as a science and as an art—and to this the two former ones ought to be made subordinate and subservient. Of this kind, however, it has been said that it was not "Klaviersatz" (piano fitted). It has been said, here in America, that Beethoven's sonatas are not "Klaviermaessig" (finger fitted). More anon.

(To be continued.)

The Apollo Club Concert.

THE first private concert of the Apollo Club occurred upon the unlucky date of 13, in the pretty concert hall of the Madison Square Garden. As is usually the case with Mr. Chapman's performances, the hall was early filled by a distinctly fashionable audience in full evening dress. The club was assisted by Mrs. Adele Baldwin, contralto; Miss Leonora von Stosch, violinist, and Mr. Emile Levy, accompanist. Mosenthal, Randegger, Nentwich, Karl Appel, Rutember, Chapman, Spicker, Pache and Foote made the exquisite melodies which were interpreted by forty of the best male voices in the city under the baton of Director W. R. Chapman. The numbers were largely descriptive with varied and charming effects of incidental solo, humming chorus and dramatic surprise. The spontaneous enthusiasm of the audience bore unquestioned testimony to the successful power of appeal of this remarkable club at its initial performance and forecasts its future prosperity. "The Forge Scene," "The Brownies," and Mosenthal's exquisite "Music of the Sea" showed how nearly "musical conversation" songs may be made by forceful and intelligent chorus drill.

Only rehearsal echoes may know of the difficulties of reaching the absolute artful naturalness of the club's expression. Dr. Carl Dufft, in "Annie Laurie," with humming chorus harmonized by Mr. Chapman, showed what a singer may do by adjusting soft stop combinations upon a naturally robust organ. In this regard Dr. Dufft has gained immensely. Mr. William Rieger sang delightfully the incidental solo in Max Spicker's "The Dew Drops Fall." Mr. J. H. McKinley and Carl Dufft sang "Ye Eyes of Melting Blue," by Appel, as artists only can. In every way the concert was a splendid success. The remaining concerts of the season will be given on the evenings of February 21 and May 2, 1893. The active members of the club are:

Albert Arveschou,	Thomas Kane,
Perry Averill,	Robert C. Lewis,
J. G. Belder,	Richie Ling,
Fernando W. Benner,	Charles H. Mascher,
Gabriel P. Benjamin,	Wood McKee,
William C. Benjamin,	J. H. McKinley,
George M. Boynton,	George Müller, Jr.,
Oliver P. Carpenter,	Frank L. Norris,
Henry Lincoln Case,	Charles S. Ogden,
J. Aloysius Donaghey,	Dr. John J. Quigley,
Dr. Carl E. Dufft,	William H. Rieger,
Roy K. Farwell,	Elmer E. Runyon,
Clayton C. Ferguson,	William D. Sands,
John M. Fulton,	George B. Schoonmaker,
Frederick Gillette,	Edward R. Shopp,
John W. Hamlet,	Herbert R. Smith,
George A. Holden,	Frank G. Stiles,
Frederick C. Hilliard,	Francis R. Warley,
Chas. H. Holzhausen,	Louis Weber,
William H. Johns,	Chas. B. Wikel,
	Charles W. Wilder.

King Cupid Reigned Supreme.

"KING CUPID," a musical comedy, adapted by Mr. Wendell Stanton Howard for the Drawing Room Players, was presented by them Thursday evening of last week at the handsome galleries of the American Art Association on Twenty-third street. The following is the distribution of characters:

La Marquise de Fontenelle.....	Mrs. Adele LaEis Baldwin
Claire—her daughter.....	Miss Florence Drake
Ninnette—her niece.....	Miss Lucia Nola
Cupid.....	Miss Edna Springer
Prince Louis de Saint-Arnaud.....	Mr. Richie Ling
Count Bernard de Beaumont.....	Mr. Perry Averill
Le Marquis de Fontenelle.....	Mr. Wendell Stanton Howard

The event was a brilliant social as well as artistic success, and the charities to which the proceeds were given, the Little Mothers' Aid Society and the Manhattan Working Girls' Society, were doubtless greatly benefited. The Players will, on January 2, present "Priscilla," an operetta, in aid of the same societies.

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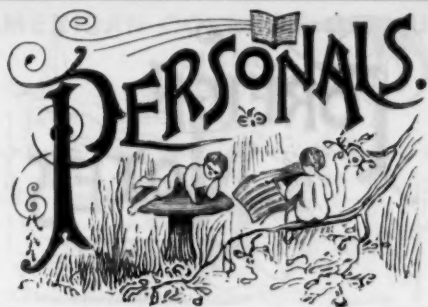
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Mme. FURSCH-MADI, Principal of Vocal Department.

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NOTICE.—The New York College of Music will remain open during the entire summer.



Felix Draeske.—A new mass for chorus and orchestra, by F. Draeske, was lately produced at Leipsic by the Riedel Society.

Heinrich Ehrlich.—The well-known professor of music, Heinrich Ehrlich, is about to publish his "Memoirs," which must be of a highly interesting character, as he touches not only on the great musical celebrities, but also on the great political personages whom he met in his career.

Johann Strauss.—The Viennese composer is at work on his new operetta, "Princess Ninetta," to be given during the Carnival.

Massenet and Gibert.—There is war between the composer and the tenor who was deprived of the honor of creating "Werther," a task assigned to Delmas. The other day Massenet politely saluted the disgruntled artist. No reply. "I said, how do you, Mr. Gibert?" repeated the composer. Again no reply. Raising his voice, Massenet once more exclaimed, "How do you do, Mr. Gibert?" Gibert turned away, whereon the composer caught him by the neck and knocked his hat off. Gibert, who is a powerful man, who could have knocked the other out, contented himself with a shrug of the shoulders. Most lame and impotent conclusion.

A. H. Van Eweyk.—A concert for the benefit of the American Church in Berlin was given December 8 by Mr. Van Eweyk.

Etelka Gerster.—Mrs. Etelka Gerster gave a farewell concert at the Berlin Singakademie on November 27.

Lilian Sanderson.—A concert was given by Lilian Sanderson at the Berlin Philharmonie, December 8.

Von Zur Muehlen.—Mr. Raimund von Zur Muehlen closed his tour in Germany December 6, and is preparing to visit America, where he has already many engagements.

No Longer a Wunderkind.—The boy Bronislaw Hudermann has been enabled by the assistance of Professor Joachim and others to cease his public performances and devote himself to serious study under Joachim's guidance. He will receive instruction from Carl Martees and Schwiedann, of the High School of Music, Berlin.

Saint-Saens.—Mr. Camille Saint-Saens presided November 22 at the distribution of the prizes at the School of Classical Music, founded by Niedermayer, at Paris.

Mascagni.—This indefatigable composer is writing a one act sketch with three characters, based on Coffee's "Le Passant." His fourth opera, text taken from Herro's "William Ratcliff," will be given next autumn. He is much pleased with a libretto written by Dell'Armi and Sbragia, entitled "Monaldeschi," intended for his fifth opera.

Henry Eymien.—This gentleman has just been appointed to the charge of the musical department in the Paris paper "Le Pays."

A Clarinetiste.—Miss Frances Thomas, a young and charming lady, is playing the clarinet with great applause at London.

Paul Taffanel.—The sixty-sixth season of the Concert Society of the French Conservatory began November 27, when Mr. Taffanel directed the orchestra for the first time.

Elizabeth Boyer.—Miss Elizabeth Boyer has recently returned to this city and has located at 19 West Twenty-first street. She has already accepted several engagements to sing in concerts.

Garbin.—The tenor Garbin is studying the leading tenor rôle in "Falstaff," under Verdi's instruction, and will create the part at La Scala, Milan.

Fohstrom.—Miss Fohström was the star at the first production of "Lakme," in Russian, at the Moscow Opera House.

Schroeder, the 'Cellist.—Alwin Schroeder, the first 'cellist of the Boston Symphony Orchestra, recently played the Davidoff concerto No. 3, at a concert of the orchestra at Boston Music Hall. He played it with breadth of style and with such musical intelligence as is characteristic of the best class of classical 'cello players. In these days of

'cello virtuosity when a new arrival plays a Goltermann concerto, a mere conservatory morceau, it is refreshing to find a true artist like Schroeder attending to the genius aspects of the 'cello.

Marcella Sembrich.—The first liederabend of Sembrich at the Berlin Philharmonic was a brilliant success. She sang in five languages, German, Italian, French, Russian and Polish, and aroused the enthusiasm of a crowded audience.

Eduard Thiele.—The court capellmeister, E. Thiele, of Dessau, celebrated on November 21 his eightieth birthday.

Milloecker.—A revised version of Milloecker's "Verwunschenes Schloss" will be given shortly in Berlin.

Hornig and Fink.—The young artists Miss Martha Hornig and Mr. Franz Fink gave a very successful concert in Berlin in November.

Gertrud Heinrich.—The début of Miss G. Heinrich took place in the Bechstein Hall, Berlin, November 18. She is a mezzo soprano of considerable extent, sympathetic tone and excellent intonation.

Joh. Kruse.—The place of second violin in Joachim's Quartet will be filled by Johann Kruse, concertmeister at Bremen.

Lilli Lehmann.—Mrs. L. Lehmann-Kalisch sang December 15 at a Bungert evening at Berlin.

Leonard Borwick.—On December 1 L. Borwick, a pupil of Clara Schumann, gave a concert in the Bechstein Hall,



THEODORA PFAFFLIN.

Berlin, and showed great advances since his last appearances. He now has technical facility fully up to the demands of to-day, his legato excellent and his tone full.

Professor Burmeister.—The pianist and composer Professor Burmeister has settled in Geneva, but will proceed to Paris to give concerts in the Erard Hall in January.

Verhulst.—A bust of the composer Verhulst has been placed in the Museum of Amsterdam.

Weingartner.—Felix Weingartner has withdrawn his "Genesis" after two performances. He says in a letter that it was too good for the Berlin public.

Henschel.—Professor Henschel, of Bonn, a well-known German teacher in London, died November 22, aged sixty years.

Perfall.—Carl Von Perfall, the intendant of the Royal Opera at Munich, celebrated his twenty-fifth year's jubilee on November 25. In 1857 he succeeded Schmitt provisionally, in 1869 became actual intendant, and in 1872 received the title of "Excellence." Count Hochberg, of Berlin, came over to tender his congratulations in person. Perfall is in his sixty-ninth year.

A. Meissner.—Count Director Meissner has been appointed the Ducal Court Capellmeister at Schwerin.

Emil Sauer.—Mr. Sauer played at Moscow November 18, at the concert of the Imperial Music Society.

Bernhardt on Russian Realism.—The Russian paper "Novosti" recently published an interview between the great Sarah and one of its staff. In the course of conversation the journalist spoke of the poverty of subject for the Russian stage. "I am surprised to hear you speak in that

manner," said the tragédienne; "the theatrical works of Russian authors have always impressed me with their depth and finish and sustained interest." "But are you acquainted with our literature? Your countrymen do not shine generally by profound acquaintance with our literature." "Well," replied Sarah, "I am acquainted with the works of Tolstoi and Ostrovsky, and I saw with great pleasure the 'Puissance des ténèbres' at the Bouffes-du-Nord in Paris, and I think that Russian realism is the true sort."

Theodora Pfafflin, Prima Donna Soprano.

THIS young singer has established a reputation with a suddenness that has been causing surprise and comment. Miss Pfafflin has been singing in a great many concerts and engagements are constantly coming to her on the strength of her general success.

Arpeggios.

"JOE KERR," author of the words of the pretty little lullaby, "Angel Land," by Mr. Edwin F. Kendall, written for and dedicated to Miss Jennie Hall Wade, though a veritable "joker" by nature, bears the rightful name of William Melville Kerr. Of Scotch-Irish extraction, he is an athlete in humor as in person. Colossal in mirth provoking proclivities, his versatile brain and busy fingers fairly spin laugh literature, of the kind in which the professional humorist revels, a goodly share of which is bound up in "Jests, Jots and Jingles." Clever also in serious directions, he is at present editor of a recherché little magazine, devoted to the interests of club life here and abroad, named after its characteristics, "The Club." He is as proud of his "song" as if he had never done anything.

Carl Stein's oratorio "Birth of Jesus" is published in German only under the title "Die Geburt Jesu." Mr. Leo Kofler, of St. Paul's Chapel, arranged the work for English words.

Miss Clara Leek has been seriously ill since singing at the concert of Old Epiphany in Mason & Hamlin Hall, a result of the chilly atmosphere of the place.

Miss Fannie M. Spencer, organist of the Lexington Avenue Baptist Church, 111th street and Lexington avenue, and director of the Lexington Avenue Choral Society, of seventy-five voices, has a new anthem just published by Schirmer, "O Lord, rebuke me not," Psalm 6, with contralto solo. It opens quietly, has chorus in unison on "For in death," words repeated by quartet unaccompanied, and final chorus in fugue style on "I will praise the Lord according to his righteousness." It is extremely effective and will be a welcome addition to organ loft literature.

Choirmasters complain of a dearth of "suitable new compositions." Here is an opportunity for somebody.

Mrs. Mary Scott Rowland, 123 Fifth avenue, as a result of her visits to Patti's castle, Craig-y-nos, has taken up vocal culture seriously under Miss Lilly Berg. She has a bird-like "fetching" quality of voice that is remarkably fresh and young. She is at present on Mercadante's "Salve Maria," together with her vocal exercises.

The gracious diva herself marked out a line of vocal study for Mrs. Rowland, limiting scale work to the tones bounded by middle D and upper A, although the compass reaches C easily. Mrs. La Grange, of Paris, certified to the value of her voice. She will sing only for charity.

TIENS-TIENS.

The First Gounod Quartet Concert.

A CONCERT was given in Hardman Hall last Thursday evening by the Gounod Quartet and Mr. Wm. C. Carl. The quartet comprises Miss Kathrin Hilke, soprano; Mrs. Antonio H. Sawyer, contralto; Mr. David G. Henderson, tenor, and Mr. John C. Dempsey, bass. Mr. Carl is the musical director, and has brought the organization to a high degree of efficiency. The voices blend excellently, and the distinctness of enunciation is admirable. The quartet were heard both in concerted and solo numbers to great advantage. Mr. Carl gave organ solos by Tombelle, Thorne and Gabriel-Marie in his usual finished and artistic manner.

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Baltimore Symphony Orchestra.—The second subscription concert of this organization on December 8, under Ross Jungnickel, was largely attended. The program comprised Hofmann's "Frithyof" symphony; the "Sylvia" suite; the Mendelssohn violin concerto, played by Lillian Chandler, and songs, sung by Miss Elizabeth Hamlin.

Hawaii at the Fair.—Hawaii will be represented at the world's fair by her famous band, \$12,000 having been appropriated, which sum will be increased by receipts from concerts given abroad.

"The Messiah" at Music Hall.—The sale of seats for the performances of "The Messiah" by the Oratorio Society and the Symphony Orchestra, under the direction of Mr. Walter Damrosch, will begin on Friday, December 23, at the box office of Music Hall. The afternoon performance will be given on December 29 and the evening on December 30. The soloists will be the following: Jennie Patrick Walker, Mrs. Carl Alves, Italo Campanini and Emil Fischer.

The Russian Choir.—The second Russian folksong concert will be given this evening at Music Hall by Lineff's Russian Choir. Mr. H. E. Krehbiel will deliver an explanatory lecture.

Paderewski Programs.—Ignace J. Paderewski will make his first American appearance this season at Music Hall on the afternoon of January 2, when he will play the following numbers:

Pantasia and fugue in A minor.....	Bach-Liszt
Sonata in E flat major, op. 81, No. 3.....	L. van Beethoven
Nocturne.....	John Field
Intermezzo.....	Johannes Brahms
Momento Capriccioso.....	Carl M. von Weber
Variations et fugue, No. 1.....	Ignace J. Paderewski
Nocturne.....	Frederic Chopin
Mazurka.....	
Barcarolle.....	
Walse.....	
Two Hungarian rhapsodies.....	Franz Liszt

At his second recital, occurring January 7, the following program will be presented:

Suite in D Minor.....	G. F. Händel
Sonata, op. 98, in D major.....	L. van Beethoven
Variations et fugue No. 2.....	Ignace J. Paderewski
Three preludes.....	
Mazurka.....	Frederic Chopin
Three etudes.....	
Barcarolle.....	Anton Rubinstein
"Midsummernight's Dream," fantasia.....	Mendelssohn-Liszt

He will also be heard on the afternoons of January 14 and February 18.

Lexington Avenue Baptist Church.—This was the musical service given on the twenty-ninth anniversary of the church's dedication:

MORNING SERVICE, 10:30.

Organ voluntary from "Adagio and Finale" (quartet in C major).....Spohr
Te Deum in B.....F. W. Batchelder
Jubilato Deo in D.....Dudley Buck
Offertory (trio), "Jesus, I my cross have taken".....Alary
Miss Hulda Goodman, soprano; Mr. W. A. Bentley, tenor; Mr. J. Clancy Smart, basso.
Postlude, "Toccata" (from fifth symphony).....Widor

EVENING SERVICE, 7:30.

Voluntary, "Ave Maria".....Gounod
(Organ and violin.)
Anthem, "The Lord is my shepherd".....Chas. M. Rutenber
Quartet Choir, assisted by Lexington Avenue Choral Society.
Anthem, "O Lord, rebuke me not".....Fanny M. Spencer
Offertory, soprano solo, "Hear us, O Saviour".....Gluck.
Violin obligato.....
Miss Helen St. Clair.
Postlude, "Marche Heroique".....Goltermann
Miss Fanny M. Spencer, organist.

The quartet was composed of Miss Hulda Goodman, soprano; Mrs. Alex. E. McCrea, contralto; Mr. W. A. Bentley, tenor; Mr. J. Clancy Smart, basso. Miss Fanny M. Spencer is the organist and musical director. She was assisted by the Lexington Avenue Choral Society and Miss Maybell Campbell, Miss Helen St. Clair, sopranos; Miss Ethel Campbell, Miss Edith Barton, contraltos; Mr. W. H. H. Holton, Mr. Harry Coe, tenors; Mr. T. Sinclair, Mr. W. J. Stewart, basses.

St. Michael's P. E. Church.—St. Michael's P. E. Church, corner Ninety-ninth street and Amsterdam avenue, Walter O. Wilkinson organist and choirmaster, on Thursday,

December 15, at 10:30 A. M., celebrated the anniversary of the dedication and opening of the church, together with the fiftieth year of Rev. T. M. Peters', D.D., S.T.D., and newly made archdeacon of New York city, connection with it. The congregation have presented the church with a new and elaborate font, which was dedicated on that occasion. The service consisted of address by the bishop and others, and the celebration of the Holy Communion. The music consisted of mass in D, by Frank L. Moirs (first time in New York), and anthem composed specially for the dedication by the organist, "I have built thee a house," sung by the choir of fifty voices, men and boys.

Detroit Conservatory of Music.—Miss Mary T. Williamson, of the conservatory faculty and a member of J. H. Hahn's artist class, gave a very successful piano recital December 14 before a large and enthusiastic audience. The following excellent program, delivered from memory, was presented in a thoroughly artistic manner:

Sonata, in E minor, op. 7.....	Grieg
Allegro moderato.	
Andante molto.	
Alla menuetto.	
Molto allegro.	
Impromptu, in G flat.....	Chopin
Novellette, in D major, op. 21, No. 2.....	Schumann
"Erzählung," op. 17, No. 1.....	E. A. MacDowell
Polonaise, in E major.....	Liszt
Nocturne, in B flat minor, op. 9, No. 1.....	Chopin
Characterstück, in G minor, op. 9, No. 2.....	Nicode

There Were Giants in Those Days.—Mr. John Towers gave an excellent address on "The Five Musical Giants" on Wednesday last to the girls at Miss Porter's famous school at Farmington, Conn., which was a decided success, and evidently greatly enjoyed. Additional interest was sent to the proceedings by the illustrations from the respective masters' works, which were excellently given by Mr. Godowsky.

The Melourgia.—The Melourgia Male Chorus of Rochester, F. W. Wodell conductor, gave a concert on the evening of December 6 before a large though somewhat unenthusiastic audience. Miss Clementine De Vere and Mr. Ernest Mahr, cellist, were the soloists.

A Mozart Club Concert.—At a recent concert given in Mt. Vernon by the Mozart Club Miss Rose Schottenfels, soprano, and Mr. Sam Franko, violin, were the soloists, and Miss Marie L. Heine the accompanist. A great success is reported.

A Faculty Recital.—The following is the program of a faculty concert recently given at Westminster College by Professor Thelen, piano; Mrs. Thelen, soprano, and Miss C. L. Whissen, violin. The piano was a Mason & Hamlin concert grand:

Two movements from concerto in E flat.....	Beethoven
Professor Thelen and Miss C. L. Whissen.	
Mazurka.....	Wienawsky
Miss C. L. Whissen.	
"Jewel Song," from "Moses".....	Gounod
Mrs. Christian Thelen.	
Preghiera from "Moses".....	Rossini-Pacher
"Valse Noble".....	Bird
Professor Thelen.	
"Alia stella confidante".....	Robaudi
Soprano solo and violin obligato.	
Mrs. Thelen and Miss C. L. Whissen.	
Nocturne, E flat.....	Chopin
Cabaletta.....	Lack
Professor Thelen.	
"Bonnie, Sweet Bessie".....	Gilbert
Mrs. Christian Thelen.	
Two Hungarian dances.....	Brahms
Miss C. L. Whissen.	
"Marcia Triumphale" (for two pianos).....	Goria
Professor Thelen and Miss C. L. Whissen.	

An Iowa Item.—The first concert of the course arranged for by the Iowa City Conservatory of Music was given last Saturday week by the students, assisted by Mr. and Mrs. C. W. Brickee. At the second concert, which was given last Saturday evening, Miss Neally Stevens played with great success.

A Carolina Concert.—A complimentary concert to the members of the Legislature of South Carolina was given by Mr. M. V. Abell, the director of the College for Women, Columbia, S. C. The following was the program: Organ, sonata in E flat (first movement), Dudley Buck, Miss Mary Haskell; vocal duet, "Amore," Pinsuti, Misses Fulkerson and Williamson; march, "Hongroise" (two pianos), Kowalski. Misses Mary and Marion Haskell; vocal solo, serenade, Gounod, Miss Bessie Williamson; "Faust" (arranged for two pianos), Gounod-Bonawitz, Mr. and Mrs. M. V. Abell; vocal trio, lullaby, Mendelssohn, Misses Fulkerson, McMaster and Bailey; piano solos, "Norwegian Bridal Procession," Greig, tremolo etude, Gottschalk, Mr. Abell; vocal solo, "Heaven hath shed a tear," Kuecken, Miss Fulkerson; "Stradella" overture (arranged for two pianos, eight hands), Plotow, Misses Swaffield, Jones, Burrage and Dunlop.

A Noble Memorial.—The organ of the Madison avenue Baptist Church, which has been rebuilt and enlarged through the bequest of the late Emma Abbott, was opened last Thursday evening.



Composer and Librettist.—The real question at issue in the case Schelker v. Neumann lately tried at Vienna was whether the composer alone was the author of an opera, or whether the librettist was also to be considered. As Bizet, the composer of "Carmen," died in 1875, Neumann contended that the opera was no longer protected by Austrian law, arguing that the composer alone was "author," and the librettist a mere annex, who had not produced an independent work of art. Schelker argued that as the opera could not be produced without the libretto, the authors of the latter still had their copyright. The case was appealed, and the final decision was that the authors of the text of an opera had not the same protection as the composer. The "Neue Freie Presse," however, is of opinion that if a similar case arises the Supreme Court may be of a different opinion.

Oberammergau.—As there was no good organ in the village of the "Passion Play," an appeal was made to the public, and a sum of 17,500 frs. has been subscribed for the purchase of a new instrument.

Opera at Stockholm.—The director has declared that it is impossible for him to continue in his place unless he is paid an additional subvention of 30,000 crowns. There is little prospect of his getting it.

Italian Operas.—There are at present in preparation "Cecilia," by Orefice, at Rome; "Tebaldo," by Monima, at Novara; "Sulle Alpi," by Concina, at Turin, and further "La Gitana," by Mario Costa, "Dispetti Amorosi," by Luporino, and "The Borgias," by Franchetti.

Strike of Musicians.—The band of the French 100th Regiment lately refused to play on the promenade at Narbonne. Thirty of the members were arrested, six put in prison and the rest sent back to the ranks.

"Albrecht Duerer."—This is the title of a new one act opera lately produced—it is said with success—at Nuremberg. The composer, Fritz Baselt, is a citizen of the town, who has also seen produced a new three act operetta of his, "Don Alvaro," at Ausbach.

Children's Songs.—An excellent collection of Kinderlieder, arranged with piano accompaniment by R. Kleinmischel, is just published in Leipzig. The collection comprises sixty pieces.

A Rossini Revival.—Last month Rossini's forgotten "Matilde di Shabran" was produced at the Nicolini, Florence, and, in spite of all expectations, was received with enthusiasm.

Copenhagen.—November was a great concert month at Copenhagen. Professor Rung conducted a performance of German works by the Cecilia Society, Otto Malling directed Verdi's "Requiem" for the Concert Society, Mr. and Mrs. Hildach gave two highly successful vocal concerts, the Neruda Quartet gave its first evening one at the Norwegian Theatre, and Miss Ellen Nordgren appeared in the "Walküre."

Munich.—The first subscription concert of the Academy took place in the Court Theatre, as the old Odéon Hall will be reserved for grand ecclesiastical works. This arrangement will continue till Munich possesses a hall satisfactory in all respects.

Brahms.—At the Walter Quartet evening in Munich Brahms' new clarinet quintet in B minor was received with great favor.

Dresden.—The quartet consisting of Raffoldi, Grütz-macher, Froberg and Remmele began their Beethoven cyclus on November 14, with an excellent performance of the quartets in F major (op. 18), E flat major (op. 127) and E minor (op. 59). The boy Raoul Koczalski gave his third concert, and Lilian Sanderson's concert at the Gewerhaus was poorly attended. At the first good orchestral concert at the Ressource Mr. Moran Olden, Mr. Prill, the violinist, and Sisterman, the baritone, appeared.

"Le Systeme Ribadier."—The Palais Royal, Paris, has recently produced a new vaudeville in three acts, entitled the "Systeme Ribadier," from the pens of George Feydeau and Maurice Hennequin. It is not nearly so much of a success as the "Monsieur chasse" or "Champignon Malgré Lui" by the same gentlemen, but it will run for a few weeks. The piece itself is of the usual later day French standard, somewhat risqué in its suggestion, even in plot. It is, however, irresistibly comic in some few of the situations, which is what the Palais Royal audiences chiefly look for. It is a success, but the end does not fulfill the promises of the beginning.

AMERICAN COLLEGE OF MUSICIANS.

(Incorporated 1886.)

Examination Papers Used at the Examinations for Associateship in New York, June 28, 29, 30 and July 1, 1892.

BOARD OF EXAMINERS, 1892.

Piano.

Charles H. Jarvis (acting for William Mason),
Albert Ross Parsons,
E. B. Story (acting for Fannie Bloomfield-Zeisler).

Organ.

S. P. Warren, S. B. Whitney,
George E. Whiting.

Violin.

S. E. Jacobsohn, G. Dannreuther,
J. H. Beck.

Voice.

Luisa Cappiani, J. H. Wheeler,
F. W. Root.

Public Schools.

W. F. Heath, N. Coe Stewart,
William H. Dana.

Theory.

S. P. Warren (acting for W. W. Gilchrist),
Thomas Tapper, Jr.,
E. M. Bowman (acting for Dudley Buck).

OFFICIARY OF THE YEAR 1892-3.

President.....E. M. Bowman
Vice-presidents.....Clarence Eddy
Secretary and treasurer....Robert Bonner, 60 Williams
street, Providence, R. I.

BOARD OF EXAMINERS,

Piano.

Charles H. Jarvis, Albert Ross Parsons,
Mrs. F. Bloomfield-Zeisler, Wm. H. Sherwood,*
Emil Liebling.*

Organ.

S. P. Warren, George E. Whiting,
S. B. Whitney, Clarence Eddy,*
A. A. Stanley.*

Violin.

S. E. Jacobsohn, G. Dannreuther,
J. H. Beck, Julius Eichberg,*
A. Waldauer.*

Voice.

Luisa Cappiani, J. Harry Wheeler,
F. W. Root, F. Korbay,*

William Courtney.*

Public Schools.

John W. Tufts, N. Coe Stewart,
Wm. H. Dana, J. M. North,*
F. A. Lyman.*

Theory.

W. W. Gilchrist, Dudley Buck,
Thomas Tapper, E. M. Bowman,*
Frederic Grant Gleason.*

Members.

J. C. Batchelder, Jos. H. Gittings,
J. H. Beck, Frederic Grant Gleason,
Thos. A. Becket, Jr., J. H. Hahn,
Bernardus Boekelmann, W. F. Heath,
Robert Bonner, W. E. Heimendahl,
E. M. Bowman, Dorsey W. Hyde,
John H. Brewer, S. E. Jacobsohn,
Clara Brinkerhoff, Chas. H. Jarvis,
Dudley Buck, Rafael Joseffy,
Jas. A. Butterfield,† Jennie T. Kempton,
Willard Burr, Jr., H. Kotschmar,
C. B. Cady, F. Korbay,
Luisa Cappiani, B. J. Lang,
Teresa Carreno, Calixa Lavallée,†
Wm. B. Colson, Jr., W. H. Leib,
Wm. Courtney, Eugene Leuning,
Michael H. Cross, Emil Liebling,
Leopold Damrosch,† Louis Lissner,
Wm. H. Dana, William Mason,
Gustave Dannreuther, W. S. B. Mathews,
Henry M. Dunham, Hamilton C. Macdougall,
Clarence Eddy, Arthur Mees,
Sara Hershey Eddy, S. B. Mills,
Julius Eichberg, J. M. North,
A. J. Epstein, Albert Ross Parsons,
M. I. Epstein, S. Austen Pearce,
Achille Errani, S. N. Penfield,

* Alternates.
† Deceased.

Members—Continued.

Amy Fay, H. S. Perkins,
Otto Floersheim, R. S. Poppen,
Carl Gaertner, Silas G. Pratt,
James Gill, Theodore Presser,
W. W. Gilchrist, Gustave Pringnitz,
F. B. Rice, John S. Van Cleve,
Alfred G. Robyn, F. Van der Stucken,
Frederic W. Root, August Waldauer,
George Schneider, J. T. Wamelink,
Henry Schradieck, S. P. Warren,
Harry Rowe Shelley, J. Harry Wheeler,
Wm. H. Sherwood, L. W. Wheeler,
J. H. Simons, Geo. E. Whiting,
Albert A. Stanley, S. B. Whitney,
N. Coe Stewart, Richard Zeckwer,
Theodore Thomas, Fannie Bloomfield-Zeisler,
John W. Tufts, F. Ziegfeld.

Fellows.

1887.

Thomas Tapper, Jr.

1888.

Jas. A. Butterfield, J. W. Conant (piano).

1889.

J. W. Conant (theory), John H. Pratt,

E. B. Story.

1890.

Harriette B. Judd, F. Maxson,
Will C. Macfarlane, R. M. Welton,

1891.

Fannie L. Story, Sarah C. Very.

Associates.

1886.

Wm. H. Dana, Fred. A. Lyman,
H. O. Farnum, Robert A. Nightingale,
Newton Fitz, Henry Schwing,
Clara Koons, Edwin B. Story,
Thos. Tapper, Jr.

1887.

F. J. Benedict, Anna L. Melendy,
Avis H. Blewett, Sarah A. Palmer,
Jas. A. Butterfield,† A. Rommel,
May Chace, Cornelia T. Stayner,
O. H. Evans, Thos. Tapper, Jr.,
Paul Goerner, Sarah C. Very,
Fred. S. Law, Rich. M. Welton.

1888.

John B. Campbell, Josephine Large,
John W. Conant, Emil Larson,
Kate L. Deering, Emma A. Lord,
Alice L. Doty, Will C. Macfarlane,
Mary T. Ellsworth, Julia M. Todd,
Sarah W. Hayman,† Grant Weber,
Anna Heuermann.

1889.

Frederick Maxson, Rich. M. Welton,
J. C. Miller, F. A. Wheeler,
John H. Pratt, C. C. Wright,
Fannie L. Story.

1890.

Edwin Barnes, Geo. H. Lomas,
B. B. Gillette, Edw. V. McIntyre,
Mary J. Haselwood, Mary E. Wade,
Harriette B. Judd.

1891.

Nellie M. Anderson, Fannie L. Story,
Rose W. Greenleaf, Henry Tschudi,
Jennie L. Murkland, Newell L. Wilbur.

1892.

Clara W. Cooley, Laura E. McNeal,
Alice L. Gleason, Anna S. Vieth,
Mrs. Orra P. John, Anna L. Winn.

The prospectus and examination papers for 1887, 1890 and 1891, containing full information concerning the standard of attainment and method of conducting the examinations for diplomas and membership in the College of Musicians, may be obtained from the secretary gratis.

The annual examinations last five days, the theoretical examination being held on the first three days and the demonstrative on the fourth and fifth days. Candidates are requested to file their applications with the secretary, on application blanks (to be had of the secretary), not later than June 14, 1893.

Candidates presenting themselves for re-examination are also requested to notify the secretary as above.

The examinations for 1893 will be held at New York and Chicago.

EXAMINATION FOR ASSOCIATESHIP, 1892.

GENERAL MUSICAL THEORY.

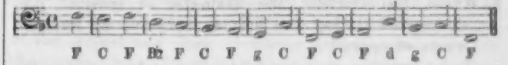
The theoretic examination consisted as follows:

Harmony.

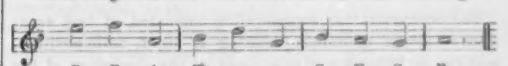
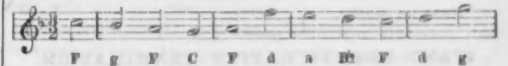
1. Give list of chords employed in harmony with the resolution of those requiring it.
2. Write a suspension 4 to 3, also 7 to 8 and 9 to 8.
3. Write passage
(a) From the chord of the tonic to that of the supertonic by the intervention of a single chord.

- (b) From tonic to relative minor.
- (c) From tonic to mediant.
- (d) From relative minor to mediant.
- (e) From mediant to supertonic.
- (f) From supertonic to tonic.

4. Give illustrations of passing and auxiliary notes.
5. Harmonize following bass in four parts. The letters represent the roots of the chords to be used. Roots, however, do not always appear in the bass. Capitals represent major chords, small letters minor.

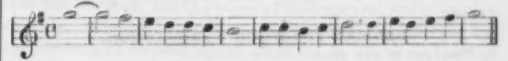


6. Harmonize the following melody in four parts. The additional voices may be embellished.

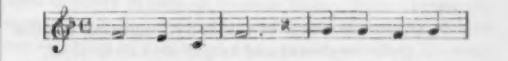


Counterpoint.

1. To the following cantus add a florid alto.



2. Continue the following to eight (8) measures and add a florid soprano.



3. Name six or more contrapuntal composers of the seventeenth or eighteenth centuries.
4. Give general rules regarding two part counterpoint in each order.
5. To an original cantus of not less than eight measures write an example of each of the five orders as established by the old contrapuntists, use of key and clefs to be optional with the candidate.

Terminology.

The answers to the questions in this paper will be rated not only with regard to their accuracy, but especially with regard to their value as definitions from the standpoint of a teacher. Be accurate, comprehensive and concise.

1.—Define:


- | | |
|-----------------|--------------------------------|
| 1. Suite. | 14. Ritornello. |
| 2. Meter. | 15. Syncopation. |
| 3. Stretto. | 16. Transcription. |
| 4. Rhythm. | 17. Treble clef. |
| 5. Toccata. | 18. Tuning fork. |
| 6. Timbre. | 19. Prima volta. |
| 7. Phrasing. | 20. Tempo rubato. |
| 8. Tonality. | 21. Program music. |
| 9. Harmony. | 22. Mit verschiebung. |
| 10. Polyphony. | 23. Un pochettino. |
| 11. Resolution. | 24. Equal temperament. |
| 12. Recitative. | 25. Sonata (original meaning). |
| 13. Tetrachord. | |

Musical Form.

1. Give description of the simplest elements of musical form—motif, section, phrase, period, &c.
2. Describe some of the smaller art forms, e. g., choral, song, march, gavot, minuet, &c.
3. Describe the sonatina form.
Describe the rondo form.
4. Analyze the accompanying composition, indicating by means of terms, brackets, figures ("metrical cipher"), &c.
(a) Principal and subordinate themes, both in exposition and development.
(b) Connective or transitional passages.
(c) Organ point.
(d) Keys passed through in the development.
(e) Subdivisions of themes, motivial structure and such other minor points as would indicate a thorough understanding of the example submitted.

Acoustics.

Give concise definitions and explanations of the following:

1. Sound in general—how propagated, how diffused, and how perceived.
2. The difference between musical and non-musical sound.
3. Pitch—the laws thereof and present historic condition.
4. Give vibration numbers of  according to present French pitch.
5. Write concerning overtones.

History.

1. By whom and when and where was the first music school established, and how was the church music of the day taught its pupils?
2. Mention the six principal events or steps which mark the advance in the history of music during the first twelve centuries of the Christian era.
3. In what centuries were the Netherlanders the musical

- leaders? What art form was specially cultivated by them?
- Whose works by their emotional character prepared the way for the invention of the opera?
 - Mention similarities and the principal difference between the earliest operas and the oratorios.
 - What nation took the lead in the development of instrumental music?
 - Why was the organ the first instrument to claim the careful attention of composers of instrumental music?
 - Which characteristic, the dramatic or musical, predominated during the first seventy-five or hundred years of opera?
 - Give a list of twelve or more composers born during the lifetime of Beethoven.
 - Give a list of American composers, past and present. Mention works.

PIANO DEMONSTRATIVE EXAMINATION.

The demonstrative examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiners, from the list of works given in the prospectus for associateship examination (see prospectus, page 12), supplemented by original lists handed in by the candidates.

Special Theoretic Examination.

1. Position at the piano.

Describe or diagram the proper position for a player at the instrument with regard to the following particulars:

- General position of the body, including relation to the keyboard and height of chair or stool.
- Position of the fingers—2, 3, 4, 5, from the tips to the metacarpal (knuckle) joints.
- Position of the thumb. (1)
- Position from the second joints of the fingers to the wrist.
- Position from the metacarpal joints to the elbow.
- Position from the elbow to the shoulder.

2. TOUCH.

- Define the clinging legato touch, and mention the particular class of passages to which it is adapted.
 - Define the legato touch and give a general idea of the position, action and condition which each of the members mentioned in the preceding section, from the finger tips to the shoulder, should assume in this touch.
 - Which kind of touch should be used by the right hand and which by the left in order to attain artistic expression in the following example?
- Give also the reasons for your conclusions.

CHOPIN, Op. 32, No. 1.



- Define the staccato touch. Describe in detail all the variations of staccato known to you, comprising (1) finger action, (2) wrist action and (3) arm action, alike singly or combined.
- Describe the kinds of touch best adapted for playing effectively the following passages:



2. Presto.



3.



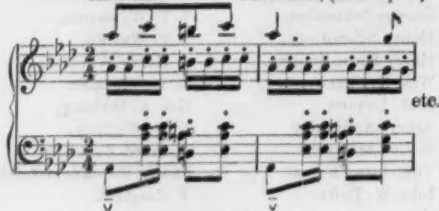
- Suggest some exercise suitable to the correction of the prevalent faulty staccato habit.

3. OCTAVE PLAYING.

- Describe or diagram the proper position and action of the hand in octave playing.
- Describe the wrist movement in playing the following passage: 1. As regards the right hand,

what different touches are used by the thumb and fifth finger? 2. As regards the left hand, what should be the position of the fifth finger and the function of the wrist in delivering with a full round tone the first bass note in each measure? What should be the wrist motion throughout the rest of the measure.

Animato. SCHUMANN, (from Op. 9.)



- Describe the wrist movement of the left hand in the following passage:



- Is the execution of octaves from a light forearm, with an inflexible hand, ever permissible? And if so, under what conditions? What, if any, are the advantages of such a mode of execution as applied to octaves?
- Describe the movements of the wrist in order to connect approximately tones beyond the reach of the hand, without using the damper pedal, for example:



- Suggest some exercises suitable for cultivating freedom of the wrist while imparting energy to the fingers; in other words, of concentrating the muscular effort in the fingers, while maintaining a limber wrist.
- What are the movements of the thumb, fourth finger, and wrist in arpeggio passages like the following?



4. PEDALS. Their proper use.

- For what purpose is the damper pedal, and how should it be used?
- For what purpose is the soft pedal, and how should it be used?
- What is the origin and meaning of the Italian expressions, "una corda," "due corde," "tre corde" or "tutte le corde"?
- For what purpose is the "sostenuto pedal," and how used?

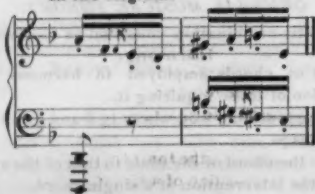
5. APPOGGIATURA AND MORDENT.

- Does either one of the subjoined examples show the proper way of executing the appoggiatura in Mendelssohn's op. 54, Var. 4?

thus: or,

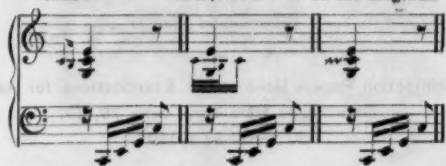


In the original.



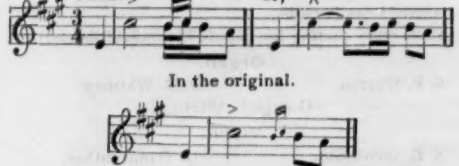
- How should the mordent be played in the following measures from Bach?

thus: or, In the original.



- How should the grace notes be played in the following measure by Grieg?

thus: or, In the original.



- Is the rule for the playing of grace notes invariable in orchestral music? Does the rule vary in piano music of different epochs and styles? Can you formulate general rules for the correct execution of similar embellishments in the works respectively of Bach, Mozart, Beethoven, Chopin, Schumann, Liszt?

- Give your ideas as to the best general method of laying the foundations of artistic piano playing. Make special reference to the kind of exercises, studies and pieces, and the methods of studying and practice which, on general principles, will most speedily contribute to such a result.
- Give a list of the compositions of Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Liszt, and other composers of ability, past or present, which you have studied.
- Supply the fingering, phrasing, dynamic signs, and use of pedals in the preceding examples and in the accompanying selection.

ORGAN ASSOCIATE EXAMINATION PAPER.

- Describe the different qualities of tone in the various manuals of a three bank organ.
- How would you proceed to tune the following registers: The oboe in the swell, the trumpet in the great and the stopped diapason in the great or choir?
- What are your ideas as to the amount of time an organist should give in looking over the various parts of his instrument and keeping the same in good condition and in tune?
- What is your method of performing hymn tunes with regard to the inner vocal parts?
- Describe the various methods of giving out a hymn tune.
- Are you acquainted with the English system of chanting?
- In performing an anthem, how would you proceed with regard to the preludes, interludes and afterludes, as contrasted with the purely accompanying portions of the work?
- Describe the method of accompanying "I know that my Redeemer liveth," from Händel's "Messiah."
- To what great composer are we indebted for most of the figure work in Händel's "Messiah"?
- In arranging for the organ works with orchestral accompaniment, what is the best position for the left hand?
- What stops would you use in imitating violin figures on the organ, as, for instance, forte and piano figures?
- What combination of stops would you use in imitating a quartet of French horns, as in Rossini's "Stabat Mater"?
- How would you proceed in simplifying a passage in the bass too difficult to execute with the feet?
- Give a list of organ works of the following composers that you have studied: Bach, Mendelssohn, Rink, Hesse, Merkel, Best, Guilman, Widor.
- Give a short history of the organ in England and in this country.
- Make a rough plan of the interior of a two manual organ, showing the respective positions of the great organ swell organ, bellows and keyboard, as well as the tracker action connecting the keyboard with the valves and the drawstop action.
- Make a specification of an organ with three keyboards and forty speaking stops, with appropriate couplers and mechanical pedals.
- Make a specification as above for a two manual organ of twenty speaking stops.
- Should the pedal part of an anthem or hymn be played invariably where written in the vocal score?
- What are mutation stops? What are mixture stops?
- What is the proper compass for an organ keyboard?
- Indicate the rhythm of a long meter tune; a short meter; a common meter; an 8a and 7a.

23. Indicate the rhythm of an Anglican double chant ; a single chant.
24. Give the names of six prominent English composers for the organ.
25. Give the names of six prominent French composers for the organ?
26. Give the names of six prominent German composers for the organ?
27. How would you registrate the different movements of Bach's "St. Ann's Fugue?"
28. What stops in an ordinary church organ are most nearly allied to the quality of tone of the human voice?
29. How is the characteristic tone of the *voix celeste* produced?
30. Arrange "Old Hundred" for the organ, on three staves, indicating stops.

Systems of Singing.

LIBERIO VIVARELLI REVIEWED BY JOHN HOWARD.

THAT the need of a more exact school for training the voice is becoming more widely recognized is proved by the current writings on the subject. Even when a writer professes devotion to the old Italian school he deals in physiological and acoustic terms. This is certainly a change from the time of Mancini, who flourished in the heyday of song, or, according to the writer under discussion, in one of its heydays.

Vivarelli bears witness to the same change; for, though he still favors the traditional method, he appears to strike a fairly even balance between it and the physiological method. Still he appears to think that the lost art was once refound, for he writes that "Rossini's music was so well written for voice that it constituted in itself good practice;" also that "the art of singing received through it new life, and was put again upon the right path." With especial surprise do we read: "And from that time begins another glorious period for the Italian school."

This surely implies that the true school has vanished since the time of Rossini! How is it possible that an art can be so suddenly lost, when Rossini has died so recently? The famous throat physician Bennati put the date earlier. "Lost for fifteen years," he writes in 1832, with praiseworthy exactness. Yet Sonntag, Catalani, Tosi, David, Rubini, Lablache, Santorini and Malibran all sang later than that, and these lyric wonders must be the very ones to whom Vivarelli points with such reverence. Rossini seems to agree with Bennati upon the date, for the former was a pupil of Pacchierotti, the last of the *castrati*, while the latter thought the disappearance of the male soprano was the cause of vocal decay.

We here detect two incongruous facts—one, that the true Italian art has been lost, not once, but twice, according to Mr. Vivarelli; the other, that this author confidently believes that it was gloriously restored by simply singing Rossini's roudades!

But Vivarelli, having set up a comparison, feels that he must present some physiological feature and therefore grasps the nose. A dozen years ago an occasional clergyman would visit my studio and excite my sympathy by an intermittent sniffing while talking or intoning. "You have a distressing cold in the head," I would observe. "Oh, no, I have been taught to breathe through the nostrils while using the voice." I soon found that this grace originated in Philadelphia with a man named Taverner. Our author appears to countenance it to some extent. (Indeed, it would be difficult to discountenance so prominent a feature.) He writes:

"It is a fact that the nostrils serve admirably to fill quietly and evenly the lungs, both purifying and warming the lungs before reaching the vocal organs, which is of the greatest importance, to avoid parching of the throat and causing diseases of both throat and respiratory organ. Thus it must be necessarily considered as the normal mode of breathing."

Further we read:

"But, as a matter of course, all this requires time, so that when the singer is urged by want of breath he must necessarily recur to breathing through the mouth."

If universal habit constitutes nature, then for all uses of voice nasal breathing is unnatural, for no one employs it even in conversation. Just try, dear reader, to supply yourself with material through this prominent feature while conversing with some real or imaginary friend, and see how odd it will sound and how unpleasant it will feel, though you have upon the average twice the time for inhaling that a singer has.

Again, there is no need of taking breath so slowly. Watch the best singers and you will surely fail to detect any gradual swelling out of chest or abdomen. For one thing, it would not look very well and might suggest Aesop, AEsop, aEsop, Æsop (got it at last, Mr. Editor).

As to the warming of the breath, it would puzzle a chemist to discover by the most delicate tests the fraction of a degree of warmth given to a quart of breath by passing through the nasal passages in a quarter of a second, which

is the usual limit in singing. Were they lined with red hot iron the effect would be trifling. Certainly there is no sieve or filterer that could purify any fluid or solid while letting such a quantity pass in so brief a moment.

Yet, so widespread is this notion, indorsed, I believe, by Brown and Behnke and many other presumable authorities, that a personal experience proving the fallacy will be worth relating.

During my winter in Chicago I suffered much from bronchitis, especially while taking a half hour ride on the horse cars morning and evening, with the mercury delightfully poised below the zero mark. I found that the tickling and cough could be held in check only by breathing through the mouth, while the lips were drawn in enough to check the too rapid influx of air. The larger surface of the mouth's interior of course imparted greater warmth to the frigid beverage.

Vivarelli admits that the study of respiratory modes is admissible, but surely he mistakes in stating that teachers are now pretty generally agreed concerning the different modes. Lamperti, by nearly all reports, advocated abdominal breathing only. If book compiling is good evidence Mr. Leo Kofler is a modern disciple of this perished art, for he has written a work entitled "The Old Italian School of Singing" (so called for no other reason that I can see than the brilliant one that ninety-nine one-hundredths of his quotations are from German authors!), and Kofler also believes in strict abdominal breathing. That term means—if it means anything—that the abdomen alone must be moved in singing, outward for inhaling, inward for exhaling breath and supporting voice.

On the practical contrary, nine-tenths of the pupils who come to me second hand say that the mode taught them has been to expand the chest, and either hold it solidly expanded or, by trying to hold it expanded, prevent its too sudden fall during tone. Thus they are made to believe they will economize the breath and get a better quality of voice.

But this mode is advised by no standard physiology. It is entirely original with the teachers of singing. Absolutely no old Italian writer says a word about the mode of supporting voice, though Mancini carefully cautions his readers against straining the chest by too long or violent practice. So I cannot agree with Vivarelli in thinking either that good has been done by physiological teaching in the matter of breathing, or in believing that there is general agreement. In fact, without understanding the respiratory effect and office of the diaphragm no really sure and effective physiological teaching can be expected.

1328 BROADWAY.

Orpheus at the Zoo.

THE London "Spectator" gives an interesting account of renewed experiments with different Musical Instruments upon the animals in the zoological gardens:

"Our first visit was paid to 'Jack,' the young red orang outang, which, since the death of 'Sally,' the chimpanzee, claims the highest place in animal organization among the inmates of the zoo. He is a six months old baby, of extremely grave and deliberate manners, and perhaps the most irresistibly comical creature which has ever been seen in London. He is extremely well behaved, not in the least shy and as friendly with strangers as with his keeper. His arms are as strong as those of a man, while his legs and feet seem to be used less for walking than as a subsidiary pair of arms and hands. He is thus able, when much interested, to hold his face between two hands and to rest his chin on a third, which gives him an air of pondering reflection beyond any power of human imitation. 'He knows there's something up,' remarked his keeper, as we entered the house, and the ape came to the bars and sat down to inspect his visitors.

"As the sounds of the violin began, he suspended himself against the bars, and then with one hand above his head dropped the other to his side and listened with grave attention. As the sound increased in volume, he dropped to the ground and all the hair on his body stood up with fear. He then crept away on all fours, looking back over his shoulders like a frightened baby, and taking up his piece of carpet, which does duty for a shawl, shook it out, and threw it completely over his head and body, and drew it tight round him. After a short time, as the music continued, he gained courage and put out his head, and at last threw away the cloak and came forward again. By this time the hair was lying flat, and his fear had given place to pleasure. He sat down, and, chewing a straw, sat gravely listening to the music. 'He looks just like our manager when a new piece is on,' remarked the violinist, as he concluded his share of the serenade. The piccolo at first frightened the monkey, but he soon held out his hand for the instrument, which he was allowed to examine. The flute did not interest him, but the bagpipes—reproduced on the violin—achieved a triumph. He just flattened his nose against the bars, and then scrambling to the centre of the cage turned head over heels, and lastly, sitting down, chucked handfuls of straw in the air and over his head, 'smiling,' as the keeper said, with delight and approval.

"The capuchin monkeys are now kept in a large case

next to one containing a number of gray macaques. The little capuchins were busy eating their breakfast; but the violin soon attracted an audience. The capuchins dropped their food and clung to the bars, listening, with their heads on one side, with great attention. The keeper drew our notice to the next cage. There, clinging in rows to the front wires, was a silent assembly of a dozen macaques, all listening intently to the concert which their neighbors were enjoying. At the first sounds of the flute most of these ran away, and the piccolo excited loud and angry screams from all sides. Clearly in this case the violin was the favorite. We then decided to take the opinion of some of the largest and least vivacious animals, and selected the young African elephant for our next auditor. As this animal had shown the utmost dislike to the violin on a previous occasion the flute was employed to open the concert, and with complete success.

"The elephant stood listening with deep attention, one foot raised from the ground, and its whole body still—a rare concession to the influence of music from one of the most restless of all animals. So long as the flute continued it remained motionless and listening. But the change to the piccolo was resented. After the first bar the elephant twisted round and stood with his back to the performer, whistling and snorting and stamping his feet. The violin was less disliked, but the signs of disapproval were unmistakable. The deer, as before, were strangely attracted by the violin, and showed equal pleasure in the tones of the flute; the gemul deer, for instance, ran up at once to listen to the latter, their ears and tails being in constant movement at every change of tone or tune. Even the ostrich seemed to enjoy the violin and flute, though it showed marked signs of dislike at the piccolo, writhing its neck and walking uneasily up and down its inclosure. The ibexes were startled at the piccolo, first rushing forward to listen, and then taking refuge on a pile of rock, from which, however, the softer music of the flute brought them down to listen at the railing. The wild asses and zebras left the hay with which their racks had just been filled; and even the tapir, which lives next door, got up to listen to the violin; while the flute set the Indian wild ass kicking with excitement. But the piccolo had no charms for any of them, and they all returned to their interrupted breakfast.

"So far the piccolo had shown its inability to please in most cases. Of its power to annoy we soon had an amusing proof. The lion house was almost deserted by the few visitors who were in the gardens, and the opportunity of making trial of the musical preferences of its inmates was too good to be lost. The violin player approached a sleeping tiger, which was lying on its side with its feet stretched and touching the bars, and played so softly that the opening notes were scarcely audible. As the sound rose the tiger awoke, and raising its head without moving its body looked for some time with fixed attention at the player. It remained for some time in a very fine attitude, listening to the music, and then, making the curious sound which, in tiger language, does duty for 'purring,' it lay down again and dozed.

"The soft music still continued, as we were engaged in watching a cheetah, which showed great uneasiness and fear at the sounds, making sudden starts and bounds, raising the fur on its neck, and waving its tail from side to side like an angry cat. But whatever the cheetah's emotions of dislike, the tiger did not share them, but lay half or wholly asleep, as if the chords which were being played made an agreeable lullaby. Judge, then, of our surprise when, at the first notes of the piccolo, which succeeded the violin, the tiger sprang to its feet and rushed up and down the cage, shaking its head and ears and lashing its tail from side to side. As the notes became still louder and more piercing the tiger bounded across the den, reared on its hind feet and exhibited the most ludicrous contrast to the calm dignity and repose with which it had listened to the violin. Then came the final and most successful experiment. The piccolo was stopped, and a very soft air played upon the flute. The difference in effect was seen at once. The tiger ceased to 'rampage,' and the leaps subsided to a gentle walk, until the animal came to the bars, and, standing still and quiet once more, listened with pleasure to the music."

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Mephisto Among the Manuscripts

IS the heading of Chapter V. of "The Chatelaine of La Trinité," now appearing in the "Century." Mr. Henry B. Fuller's art talk is very good, and the taste we now give of the clever author's quality should induce our readers to further peruse the novel.

Aurelia was not long in discovering that in leaving the Lake of Uri for the valley of the Salzach they had simply exchanged one hero for another. Patriotism gave way to melody; Tell was supplanted by Mozart. The fanatical frenzy of the musical amateur appeared early and in all its virulence both in Zeitgeist and the Governor, and it became evident that as long as they remained in Salzburg—most exquisitely lovely of all German towns though it be—nature was to take a place secondary to art. They visited in rapid and regular course the house where Mozart was born, the house in which he subsequently lived, that other house (removed hither all the way from Vienna and set up on the Kapuzinerberg across the river) in which he composed certain of his works, and also that other house where manuscripts, portraits and piano combine to make a veritable little Mozart museum. Zeitgeist caressed with a shining eye the faded physiognomy of that meagre little clavier, and the young women gave forth a sympathetic sigh as they scanned the painted lineaments of its one time owner, but the Governor's attention was almost completely concentrated on the manuscripts; a thousand musical bees were already buzzing in his bonnet, and he was coming to feel that to leave Salzburg without a leaf or two of copy from the master's own hand would be to confess their visit pitifully resultless indeed.

But he was prepared to be very reasonable in his demands; he would make a point of keeping his expectations quite within the bounds of moderation. To hope for a loose page from the "Zauberflöte" or the "Entführung" would be unwise; to look for a bit of scoring out of one of the great symphonies would be absurd. But something—any little thing at all, however small, however simple—should be, must be found; a scrap from some one of all those numberless masses, a trifling set of exercises for the piano; though truly the thing he most desired was some little sonatina or other arranged for 'cello, piano and the flauto traverso—an unlikely combination indeed, but still among the possibilities. Included in their lodgings on the quay there was a dimmed old rococo salon of the last years of the last century, and it had struck him that an evening of chamber music there—a kind of memorial service, read, as it were, from the master's original manuscript—would not be inappropriate. He seated the Chatelaine at the passé piano, dressed her in brocade, powdered her hair, canopied her with loves and graces and illumined her with clusters of wax lights. Zeitgeist and he completed the group, but they were both indeterminate in costume and not too plainly in view; while Fin de-Siècle and Aurelia West merely existed negatively, and quite outside the frame as audience. To provide the proper pabulum for such a feast he would use any fair means, and if fair means were found to fail, then he would use—

Chamber music was Zeitgeist's besetting dissipation. His apprehension of music was mainly intellectual; he delighted in the tough, the abstruse, the over technical. He trudged on in the treadmill of a fugue with a light footed alacrity and could follow a subject in double counterpoint from the score with absolute avidity. A lady had once told him that the playing of his quartet was tiresome. To whom, he had asked. To her, she had replied. And then he had quieted her by saying that chamber music was meant to interest, not the listeners, but the performers. As for the Governor, his delight was wholly in his own work; he played quite indifferently, but he took more pleasure in the uncertain pippings of his own flute than in any sevenfold chorus of hallelujahs and harping symphonies in which he had no share. I doubt if even the very harmony of the spheres would have seemed quite to his taste, unless resulting in part from the puckering of his own lips.

But it was idle to stand on the panoramic height of the Kapuzinerberg in expectation that some chance breeze from below might waft them up a page of manuscript; so during the course of the day the Governor repaired to a certain small shop in an obscure part of the town where, as a friend had advised him, he might be able to satisfy his requirements. It was in a street close to the base of the Mochsberg, against whose steep rise the houses were attached, and in whose side they were partly excavated. The place was in charge of a substantial matron, who drew her hand across her mouth with a kind of anticipatory relish, and who jostled aside a collection of dusty and dented curios to make space for the spreading out of her musical merchandise. She had something to show, and she knew it; she opened up in a way that more than redeemed the promise of the place, and that made the Governor's wish seem not so very difficult of gratification, after all. She had not only Mozart—that was merely the beginning. She had Gluck, Haydn, Mendelssohn; Rossini, hotchpotchy, an omelet in notes; Liszt, bizarre,

erratic, a playing to and fro of chain lightning; a letter of Beethoven's, a sad jumble; a page of Rousseau, the slow, painstaking momentumlessness of the half amateur; and bits of the local master à discrétion. One of these last Zeitgeist held in his hand, studying it long and carefully. Then he handed it over to the Governor and asked him if it were possible to detect in such pen work any peculiarity of character or temperament that could properly, even possibly, explain the life and death that the composer was made to live and die.

What other manuscripts of all those lying around them could compare with Mozart's in care, order, regularity, lucidity? A golden mean between the downright, bull headed vigor of Bach and Händel on the one hand, and the over delicate, too refined touch of Chopin, or the morbid and nebulous page of Schubert on the other; a pattern of arrangement, of moderation, of general reasonableness that almost indeed grazed the commonplace. The general course of his life, too, had exhibited the same effect of moderation, self possession and decorum that his manuscripts displayed. His father, a sober and exemplary Christian, had given his childhood instruction—if such extraordinary and mysterious precocity in all matters musical can be said to have received or required instruction—and had accompanied his youth and early manhood—an exceptionally filial one—with advice and watchful care. Accustomed from his earliest years to the most ungrudging, most unbounded recognition of his marvelous gifts, he had earnestly struggled on in a career which he felt his own qualification demanded and deserved. His was a nature foreign to excesses of whatever kind; in the main he was temperate, self controlled—he kept himself well in hand. His disposition was noticeably sunny and sanguine; his personality was peculiarly sympathetic and winning. His self respect, while an active quality, was not so bumptiously self assertive as to put him at an undue disadvantage in the society of the day, while his name and fame received an early and wide effusion through France, the academies, conservatories and theatres of Italy, and all the courts of Germany. But—

The Governor could not escape the pitiful force of this but. He gave a faint sigh, and absent mindedly creased and increased the dingy leaflet in his hand, quite unconscious of the indignant impatience of the shopwoman. Yes, he declared, here, if anywhere, was reason for belief in the active interference of a malignant fate in human affairs; no career that he was at all acquainted with showed such a disheartening discrepancy between cause and effect—such a painful, inexplicable hitch between means and end. It was not enough to say that Mozart was naturally something of an innovator, and was too absorbedly bent on the free vent of his own copious fancyings to keep within academic bounds. Gluck had broken through the bars more completely, and had compelled recognition in a widened field. It would not do to say that the line between the musician and the servant was not drawn very clearly in that day, and that where all the great families—the Esterhazys, the Gallitzins, the Lichtensteins—maintained complete orchestras and ordered new symphonies and serenatas just as they ordered new coats or new tablecloths, the very number of musicians employed would work against the full recognition of the individual. Haydn, under these conditions, had made himself a permanent and respected place. It was not well to lay too great stress on the clouds of infinitesimal and multitudinous cabalists that swarmed and stung on every stage, to the desperation of the composer and his sympathizers; all the other composers of the day labored under the same disadvantages as well. It would not be greatly to the purpose to say that the astounding precocity of Mozart's childhood had prejudiced his subsequent career; for the boy who at four composed pieces for the clavier, at six astonished the monks of Wasserburg by his performance on the organ, at seven rebuked the slow appreciation of the Pompadour, and at fifteen conducted his own opera at Milan, to the wonder and admiration of all Italy, never received an iota of appreciation from his chief patron and most evil of all evil stars, the Archbishop of Salzburg, who fed him at table with valets and cooks, and who rewarded the complete dedication of his time and talent by an honorarium of two ducats a year.

Indeed the more one pondered the case the more one was tempted to escape from its meshes by recourse to reasons too puerile, too simple, to be accepted by many as reasons at all. Was it not probable that Mozart, with his enjoyment of familiar human intercourse, showed too great a facility in sliding down to meet non-genius on his own plain, common, everyday level; no pretension, no attention, no claims, no consideration? And was it not more than likely that most of Mozart's misfortunes came from his peculiarly insignificant physique, in a day when "presence" counted for so much? What chance had this poor little fellow of holding his own against the robust, overtopping prince bishop, the lordly Hieronymus von Colloredo, with his horses and hounds, his trains of swarming servants and retainers, and the bevy of magnificent women with whom he loved to surround himself? The same chance that a butterfly has amid the belchings of

some soot blackened chimney; the same chance that a bubbling spring has against the associated spades of a crowd of clod heaving navvies. But that such a soul should have passed away singing, as we may say, and surrounded, in all literalness, by its mates, and that the body it left behind should have been carelessly hurried to the common trench—

The exasperated shopkeeper snatched her maltreated manuscript from the Governor's unconscious hand and laid it on top of the others, which had already been placed back in their box. The Governor put his sympathies into one pocket and got his 'purse out of another, and came away with such purchases as Zeitgeist's taste and acumen, added to his own, could contrive. But all the Mozart manuscripts were not in the hands of the laity, as it presently came to be discovered. Salzburg is nothing if not ecclesiastical, and there is quite a round of churches and convents for those disposed to make the most of the place. Some of these places are inaccessible to ladies, and some of them are quite out of the question for gentlemen; but at such as were practicable for both the Chatelaine's friends were able to note how easy it was for her to slide from the secular into the devotional. The unconscious simplicity of these transitions was viewed by Aurelia West with a kind of awed embarrassment; her own devotions were of course performed only at stated intervals and under circumstances conventionally correct; she herself was more or less unable to feel the efficacy of weekday prayer, and really preferred to worship in the company of other ladies gowned and bonneted for that purpose. It surprised her a good deal to see with what an indulgent interest these extemporaneous devotions, briefly undertaken in dusky corners, were regarded by the young men, for she knew that the Chatelaine's unlifted eye found no counterpart in either of them. Fin de Siècle, far from looking up to religion, looked down upon it, while Zeitgeist looked aslant at it with a level gaze that claimed to see the good and the bad in every system, and to weigh them quite coolly and indifferently against each other. But they both appreciated the devotional as an element in the female character, the one feeling that to the *ewigweibliche* we must look more and more for faith and imagination, and the other holding that a serious, large eyed young woman, with a strong affinity for the *prie dieu*, made the most charming of frontispieces—what a pity that in the best made books of fiction a frontispiece was no longer *chic*. And neither of them, I fancy, would have resented a churchly wife.

In one of these churches one morning, the Governor having inexplicably vanished, the young men were taking advantage of so appropriate a time and place to air their theological views. Zeitgeist had already upset the sacred chronology, to the scandal of Aurelia West, and Fin de Siècle was engaging in cracking a series of ornamental flourishes against the supernatural about the startled ears of the Chatelaine, when the Governor, emerging from nowhere in particular, as it seemed, came tripping toward them, to the great relief of the orthodox sex, with a twinkle in his eyes and a dusty document in his extended hand. He announced with great glee that he had just got hold of another Mozart manuscript, and he justified himself before the reproachful Chatelaine, who appeared to be suspecting some grave impropriety or worse, by a statement of the facts. He had burst unexpectedly at once into the sacristy and into a rehearsal. He had found a lank old man in a cassock seated before a music rest in the midst of a dozen little chaps dressed in red petticoats and white overthings, and every one of those blessed choristers was singing at the top of his lungs—had any of them heard it?—his own proper part in a Mozart mass from a real Mozart manuscript. They were being kept to the mark by a pair of lay brothers who played—incredible and irreverent combination!—a tuba and a bassoon; and the master had quieted his obstreperous aids and had come straight to him in the most civil manner, and—well, here was the manuscript; 20 florins well spent. It was not a mass—oh, dear, no; let nobody think it—it was a little trio—la-a-a, la la la, la-a-a, that was the way it went. These parts here were for two violins, probably, but they would go well enough on the flute and the upper strings of the 'cello. Really it was not so difficult after all, this finding of manuscripts, and he felt that he could soon leave Salzburg quite content.

The Governor's content was raised a degree higher still a little later in the day, as he was strolling among the clipped hedges and marble statues of the old archiepiscopal pleasure behind the Schloss Mirabell, a garden cut after the old French mode, and as little expressive of sanctity as are the fatigued gaiety and worldly charm of a wearied beauty just home from a ball. The Governor was all the time conscious that his was not the only pair of lungs breathing in the world weary atmosphere of this sophisticated earth; and he presently perceived, modestly, hovering about behind a hedge of arbor vitæ, a youth with a battered brown portfolio under his arm. The Governor was presently examining the contents of this portfolio (with an interest that did not quite rise to enthusiasm, however), and had soon committed himself to an appoint-

ment for the inspection of more Mozart manuscripts. On his return to his lodgings he found a most flattering note awaiting him from one of the dignitaries of the cathedral. A number of original manuscripts by the great Mozart had just come to light in the church library, and the Governor, as an eminent amateur, was invited to attend a private rehearsal from the same.

The next day the Chatelaine made a visit to the Ursuline convent on the Nonnberg. The lady superior was more than gracious and from her own private cabinet she abstracted a bit of music which she charged the Chatelaine to convey to her distinguished relative—a little song in the own, authenticated hand of their beloved Wolfgang Amadeus. When Bertha placed this offering in her godfather's hands the old gentleman gave a quiet sigh, for a lad was then waiting below for an answer to a note that he had brought from the shop in the Gättengasse—other Mozart manuscripts having developed in that dusky quarter—while before him on the table lay the prospectus of a publisher who was shortly to bring out a series of Mozart quartets, just discovered. When the Governor sallied forth the next morning a seedy looking individual who had been waiting half an hour on the pavement opposite thrust his hand into the inside pocket of a shabby coat as he came stepping rapidly across the street. But the Governor turned his head the other way and hurried on without stopping.

On their last day they climbed up once more to Hohen-Salzburg to pay to the Canterbury of Germany the parting tribute of a final general view. They indulged in a modest little luncheon at the restaurant which offers refreshment at the entrance to the castle. Here, while Zeitgeist was settling the score, and the rest were endeavoring to fasten a lasting impression of so much beauty on their minds, a waiter slid up confidentially alongside the Governor with his fingers fumbling in his waistcoat pocket, *Fin de Siècle* looking on with a smile in which suspicion might have detected a trace of the sardonic. Would his lordship be pleased to look at a bit of music, genuine beyond all doubt and written by no less a master than —. The Governor turned a look of pleading expostulation upon him, collected his young people and hurried down the hillside in all haste. On their way to the station a boy who stood on a crossing waiting for their cab to pass jerked a paper from a bundle that he carried under his arm and thrust it out toward the Governor. The old gentleman shuddered and commanded the cab driver, through the other window, to prod up his lagging beast. And as the train pulled out, he sighed a sigh of relief at the thought that while the land to which they were bound was indeed a land of song, yet the music of the Tyrol was of a kind not generally committed to paper.—London "Magazine of Music."

Johann Sebastian Bach, the Shakespeare of Music.

A NEWLY arrived traveler in Colorado, coming down from his room about an hour before breakfast time, told the proprietor of the hotel that he would take a little walk to the foot of a mountain he saw nearby, and be back in season for his meal. He was much amazed on being informed that the little walk he proposed to take would require the whole day for its performance. The truth was that the air at this altitude was so thin and pure that it made apparent distances most deceptive. All estimates of these based on experience at lower levels were quite worthless. So it is with Bach, the granite foundation and mountainous landmark in all true musical education. He has his own distance, magnitude and atmosphere, and pupils who measure their approaches to a just understanding of him by standards applicable to ordinary composers are in danger of serious error. Yet how many performers manipulate his notes as if they were written by a Czerny, and think them monotonous! In appearance they do not differ from other notes; but in fact they differ as much as men who have deep hearts differ from men who have long purses. Bach never deals in trivialities, never twaddles. Neither does he aim at producing startling effects. His pleasingness is like that of the beauty of a fine day in nature, springing from causes too great for egotism or vanity. His object is always to bless, and not to astonish. His spirit is not ambition but consecration.

His time furnished musical instruments only of a very imperfect pattern. Therefore most passages in his works are best adapted for the organ and most easily repeated with the pedals. His notes are the holy offspring of a perfect marriage of physical and mental power; and they speak fittingly to our souls only when touched by pure and richly endowed natures. The present time is sadly deficient in appreciation of such an author, and thereby loses much instruction and enjoyment of the most elevated kind. The average student is overawed by the popular idea that the works of Bach are extremely difficult to understand; and so he makes his escape by a formal bow to a few inventions, suites, and a fugue or two; and to close all argument salutes them with unmeaning praise. But "Give us this day our daily bread" is not the whole of the divine prayer, nor, indeed, the deepest part of it.

The commonest things may secure the widest attention, but they are not on that account to be considered equal to the highest and most sacred things. A store where all the articles of domestic use are sold is sure to draw the multitude, who are more apt to neglect the temple of divine things. Goethe says: "Wer Vieles bringt, bringt jedem Etwas"—who brings much, brings something for everybody. Why, then, we naturally ask, are the great ideas of Bach so little appreciated? He, too, has something for all, even if his heights are too sublime for the crowd. Why should amateurs be afraid of him and keep at a distance? In merely earthly and social matters the amateur demands the best that is to be had. Why, in musical matters, should he turn away from this most rich and mighty master, Bach, and give his attention to the senseless rubbish displayed on public counters—stuff whose proper place is the ash barrel! I know many skillful players who could easily rise very high if they had but the courage and aspiration to leave these trashy compositions behind them and gain a real acquaintance with the nobler order of works in their art furnished by the genuine masters.

If they would give one-fourth of the time they now waste on worthlessness to mastering the supreme examples of really good music, now ignorantly dreaded and avoided, it would be surprising what an improvement they would make. Let the student go farther and study the marvelous "Well Tempered Clavichord" (for which no publisher could be found, and the engraving of which with his own hand during night hours caused Bach to become blind), his beautiful English suites and partitas, and the stupendous first chorus of the *Passion Music*, according to St. Matthew, in which a double chorus, a full orchestra, an organ and a chorale find room to worship the Creator as he was never before worshipped.

The basses in this number appear like a huge pendulum, each motion recording a birth and a death in our race. Each voice has its own orbit, and they all move without friction or collision, as so many planets moving in space. Many of the arias are full of repose and sweetness, giving out a light that seems to come direct from a higher world. The one with the violin solo opening—No. 47 in B minor—"O pardon me, my God, and on my tears have pity," is, to my thinking, nearer to God than any other music ever penned by man. In the recitatives the musical sentences speak as if they were so many human beings. Other numbers are of fascinating interest and of so vast a conception as to make us doubt their origin on earth. And what shall be said of the final chorus! Such comfort is in it that it is effectual even when our mother has gone from us and our sun has set invertedly in the East so that it can rise no more. In order to gain an accurate knowledge of such a work one must join the chorus and attend many rehearsals. The mere listening to a few performances is insufficient and will not prove of much use. There are two more of these works—the *Passion* according to St. John, and the *Passion* according to St. Luke—rather unjustly neglected in favor of the first named. Having spent one life in studying the bewildering grandeur of these mighty works of Bach, the student needs another life to do justice to the fifty-two cantatas—one for each week in the year—his organ works and concertos for various instruments, and also those for string orchestra. These finished he will be able, perhaps, to form a just opinion of the most modern composers and know the difference between food and wind.

Some of these recent composers—and many in my dear Fatherland—are now having their day, owing to the craze for novelty. This is bad for them, because they are thus picked when green; worse still for the public, because turmoil and confusion usurp the place of sound knowledge of pure art. They should be thrown back into the sea to grow, as the law prescribes when too small lobsters are taken. Such "robustious, periwig pated fellows" tear a passion to tatters, to very rags, to split the ears of the groundlings; and a noble orchestra, capable of presenting the exquisite rainbow and halo effects in the slow movement of Schubert's unfinished symphony, should not be turned into a boiler factory, even if the satisfied audience has been obtained at an auction. They should take this message to heart: "For I must tell you friendly in your ear, sell when you can; you are not for all markets."

Our traveler has now reached the mountain and understands why he cannot be back at the hotel in time for breakfast. Having taken so much trouble he will probably change his intended trip and not return to the cheap jacks of the lowlands, but thank God for the faculties and the nourishment he finds at the altitude he has attained. As Bach has supplied mankind with the most wholesome spiritual nutriment in such generous quantity, giving us, as one may say, a musical atlas whose maps exhibit all that head and heart and soul can crave, we should be grateful to him all over this beautiful and richly endowed land, and by reverently studying his productions become better friends with our own best powers. By thus cultivating a sounder and higher taste we shall learn more sincerely to love what needs to be but once well learned to prove a life long happiness—true music.

Let me close this imperfect expression of my heartfelt

wish with the perfect expression given by Shakespeare in the following immortal lines; for it seems to me that much the same spirit speaks through these brother geniuses, Bach and Shakespeare, the one finding vent in musical sound, the other in musical verse:

When I consider everything that grows—
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and check'd even by the self same sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night;
And all in war with Time for love of you,
As he takes from you, I engrave you new.

—Ernst Perabo, in Boston "Weekly Transcript."

Mascagni's Triumphs.

RECENT photographs of the composer of "Cavalleria Rusticana" show that Mascagni is cultivating a small moustache. The word cultivating is used advisedly. Although his head is crowned by a great mass of hair that generally appears innocent of brush and comb, the young composer has trouble in raising the beard that is deemed essential to musicians in Italy. When Pietro Mascagni, then unknown and living in absolute poverty, decided to enter the competition offered by the publisher Sonzogno, he came to the conclusion that his extremely boyish appearance would militate against his chances of gaining the prize. So he laid aside the razor as he took up the pen, and remained a Nazarene until the score was finished. At the end of that time Mascagni's beard was far from being asymmetrical as his music. But his whiskers, although sparse, were sufficient to change the poetic looking Italian into the semblance of a German professor. When the Sonzogno award was announced, and the author of the winning composition rushed enthusiastically into the publisher's office to claim the prize, nobody recognized him. He was told that he must be identified before the money could be paid to him.

The poor musician had long dwelt in the outskirts of Milan and his acquaintances were only among the peasantry. He was leaving the office disappointedly to seek out the landlord of an inn at which he sometimes stopped on his infrequent visits to the city, when he happened to meet a man whose daughter he had instructed on the piano.

"Signor," he cried nervously, "I have won the Sonzogno prize—I, Pietro Mascagni. They do not know me. Will you tell them that I am he—that I am Pietro Mascagni?"

The man looked at him in amazement.

"You are not Mascagni," he said, sharply. "You are some cheat that intends to impose on honest Mr. Sonzogno."

"I am no cheat," cried the author. "I am indeed Pietro Mascagni, who taught your daughter on the piano."

"Nay," returned the other, "I remember Mascagni well. He was a smooth faced youth and you are a bearded man."

The composer immediately covered his lower face with his hands. "Now, do you remember me?" he asked anxiously. The man recognized his eyes and forehead, and returning with the now almost demented musician secured the publisher's money for its rightful owner. Mascagni rushed home to his wife with the coveted money, which, although a pittance, was more than either had ever possessed before.

The young wife was too nervously excited to cook a dinner that day, and the happy couple, with their children, celebrated the event by going to a restaurant and consuming the very best meal that the landlord could serve.

Mascagni, who related this experience to Fernando Valero, the creator of "Turiddu," declared that at the time he never thought either of fame or further commissions for operas. His entire joy that day was centred on the possession of the \$100 paid by Sonzogno for his first composition.

It is not without curious interest to note that at present Mascagni, who burst from obscurity three years ago with a suddenness and brilliancy that we hourly expect in the comet of Biela, is now compelled to employ two secretaries who are engaged in answering his enormous correspondence from managers, librettists and impresarios. The cable constantly acquaints us with the ovations tendered to the composer in public. But a letter from a correspondent in Milan is not less interesting in its intelligence of the fact that during a recent visit to the Mascagnis the now famous musician was discovered assisting his secretaries in looking over a pile of 1,100 librettos that had been sent to the composer for examination and possible use.

Meanwhile the new genius is cultivating his moustache and his talent with equal assiduity. The dress rehearsal of his latest work, "Les Rautzau," at Pergola, was attended recently by an audience of critics and artists from all parts of Europe. In this opera the author is said to have excelled himself. Competent judges declare that the work is full of dramatic power, delightful lyrics and splendid orchestration. No matter how Mascagni's whiskers grow at present the breath of fame still wafts their owner into prosperity.—"Sun."

FROM THE VIRGIN CITY.

What "She Who Must Be Obedy" Is Doing by Her Magic "I Will"

FIFTH AND SIXTH SYMPHONY CONCERTS—ART AT THE FAIR—RECELA—CHAMBER MUSIC—CHIPS FROM THE "WHITE CITY" ON THE LAGOONS—REEVES', LATE GILMORE'S BAND.

CHICAGO, December 3, 1892.

THE Godard concerto, by Bendix, was the magnet at the fifth. It did not in any wise touch the level of his work last season in the Dvorák concerto. Godard is at the very best a very filmy and feathery thinker in tone, and even though it was a novelty, but little import can be attached to Max's performance of it. He is, however, a great favorite here, and was deluged with laudations. Herewith I give you a fair sample of the sort of "notice" greeting him on every appearance:

A frank brightening of young eyes and perceptible flutter indicated the great magnet awaited by this fascinating assemblage of students of the divinely violet instrument. The attraction was Mr. Max Bendix, and when he stepped to the front of the Auditorium stage a hearty reception greeted him. His performance of Godard's beautiful G minor concerto was simply superb. All the wonderful changes, the force, exquisite delicacy and magnificent climax were deftly expressed, and the entire rendition of this difficult number proved one of the most brilliant treats Mr. Bendix has afforded his admirers since last winter. Bendix looks a little bit "fine" and thin, but is as handsome, as graceful and altogether as interesting as ever. It is very comforting to know that this soulful and most skillful musician is busy with the education of Chicago violin students. He is at the head of an earnest class of pupils, and directs, controls and inspires a coterie of artists imbued with the veritable spirit of true music and real art. He is immensely popular and comparatively unconscious of it.

* * *

The F minor sonata of Bach for orchestra was a good etude for musicians, but the public were intensely bored. The G minor Mozart (Koechel, 559) was bright, pretty and refreshing, but likewise interested the audience only in the faintest degree. Only when we arrived at the "Leonore" No. 2 overture did we hear the Thomas Orchestra, for up to that time it was decidedly their night off. Quite a little disturbance has been created by a difference of opinion as to the merits of the Auditorium Symphony program sketches or histories. We would rather call them silhouettes or shadowgraphs, for, although they give a fair outline of the works, the constructional details are, as a rule, merely hinted at.

Gilmore has been generally missed from his place both by his bandmen, his critics and his audiences. Reeves, clever bandmaster as he is, can, however, hardly be expected to be entirely in rapport with his men with only a few days' acquaintance. I think he has been hustled a little too much. He should be given a little more time.

On Saturday afternoon, November 19, I went to hear Schiller play the Sinding quintet, with Jacobsohn, Ohlheiser, Schmidt and Bruno Steindel. It is an immense work, full of pith and marrow, the odor of pine, the rush of waters, the rugged, rough hewn romance of Norseland, and beyond a doubt one of the most remarkable novelties, as is that like work of Thuille for wind and piano.

Tone painting is therein attempted unparalleled before its appearance. Every virtuoso should know this work.

Hans (he used to be called Friedrich von Schiller in the old Leipzig days, but he changed his name, being unable to bear the burden of the mighty poet's name) did as well as could be expected of him without proper and adequate rehearsals. The performance was intensely interesting, but well nigh every climax and intricacy was blurred because of a lack of touch in the ensemble. We had part of a Haydn quartet to open with, and the contrast was an object lesson in itself of invaluable worth. Soon Bendix, Marum and others will begin their quartet and chamber music series, and therewith—in my mind—the best lessons for the music student.

Last week the orchestra visited Detroit, Ann Arbor (where genial A. A. Stanley, an old Leipzig classmate, is doing such good things), Saginaw, Grand Rapids, Kalamazoo and Valparaiso. Their success was unbounded, and such missionary work in the West is sure to bring good fruits.

Liebling gave a recital some days ago for the Children's Aid Society; a number of young ladies played and Emil presented the "Last Hope." It is not often that our Chicago pianists play for sweet charity, and they do not very frequently resuscitate Louis Moreau Gottschalk.

A so-called testimonial was given by Augusta S. Cottlow and thirty members of the Thomas Orchestra. It reminded vividly of the "Priefungen," or "public" examinations of old Leipzig days. To tell the plain, unvarnished truth, Miss Cottlow is a child gifted somewhat above the better average of graduates. She, however, should be in school and not on the concert platform, and the long suffering public should not be made the victim of her clever student performances.

Mr. Wolfsohn was an admirable metronome in the Chopin E minor, the romanza of which was the best attempt of the young lady. Mr. Bendix performed the Mendelssohn G minor to its terminus with an intense desultory action worthy of a danger signalman. Our able concertmeister should certainly cultivate more repose in his conducting. Mr. Sherwood got up and took off his coat in the middle of the Rubinstein valse caprice. It was evidently getting too hot for him. A delighted audience of children, youths, maidens and quite a few teachers listened to the program. Miss Augusta has a pretty touch, nimble execution and good talent. With proper guardianship she will develop into an artist.

I wonder if Josef Hofmann has toned down again! I might here mention that the most notable prodigy or wonder child concert ever given was that organized by Christian Bach (son of

Sebastian), the gambist Abel, and the violinist Giardini, on April 23, 1760, in the little Haymarket Theatre, of London.

PARTICIPANTS.

The thirteen year old Barron, violin (pupil of Giardini).
The eleven year old Cervetto, 'cello.
The nine year old daughter of Dr. Charles Burney, the famous historian, played the piano, and Gertrude Schmeling (La Mara), then a mere child, played and sang.

The concert was in her honor. She was one of the primas who have shed lustre on the art, for she was a violinist, pianist, theorist and vocalist of well nigh equal ability.

I see that Breitkopf & Haertel have published the fourteen sacred songs, with organ, of Albert Becker (he of the mass and "Reformation" cantata fame). He has, moreover, been called to the cantorei (leadership) of the Thomas Schulkhor, of Leipzig. This is a gratifying acknowledgment of his great services to German classic sacred music.

Is Dr. F. Rust dead, or has he retired? He was called to the post during my stay in Leipzig. The well-known story of his finding some Bach cantatas wrapped around the apple trees in the orchard of an Altenburg bauer may here be mentioned. Bach spent a summer once at this particular "Bauernhof" or "Meierei," and in an old chest the bauer found these old yellow papers, and thinking them to be of no value, utilized them in the above manner. He severely berated Rust for unwrapping his infant trees, but was appeased upon the worthy professor offering to purchase all those old worthless papers for a tidy little sum. Verily, truth is stranger than fiction. Those very cantatas are now famous, having received their initial rendition at the hands of that fine musical archaeologist, Dr. Carl Riedel and his Verein. I have thought of some more good old Leipzig men and women.

Of course all know that Joseffy, Brinley Richards, Sidney Smith, Petersilea, Dr. Gustav Wolf (formerly of Bradford, England, now in Berlin) all studied at Leipzig about the same time, Peralto somewhat later. Waring (composes good songs and anthems, England), Kinsey (England), Wolff (Baltimore), Horsey (of Kansas City), Amy Goodwin (London), Stankowitch (Philadelphia), Martens (Toronto), Thomas Martin (London, Ont.) are all genuine imported Leipstickers.

In short, "Leipstick's all right." Stuttgart, Berlin and Munich are nowhere in America. Remember Chadwick, Schoenfeld-Carter, Annie Lampman, Harry Field, and a score of other of the young aspirants. Let some of our Berlin and Stuttgart friends tell us who is somebody from those art villages. Gotowsky has been severely criticised in Chicago, and is taxed with an utter lack of sensibility or poetic conception. He is certainly a brilliant performer, whatever else may be true of his style. Do you remember that old gag: "Who are the three biggest liars in town?" "Well, the biggest is a certain piano dealer." And the others? "Well, another piano dealer is the other two!" Hard on them, eh? But this is the latest, and a piano dealer is a very Grimm or Andersen in trade. Who are the artists in Chicago most competent to pronounce on the merits of a piano? Well, the answer must be certain gentlemen who play only one piano! Who is the best teacher of composition? Well, a party or parties who have never even perpetrated a tune. But enough of this uncharitableness! At the sixth Symphony to-day we have had a Gallic feast. The program opened with the classically simple and Gluck-like overture to "Phedre" of Massenet. The principal and pretentious invocatory motive, which likewise closes the work, is strongly suggestive of the leading motif of Liszt's "Tasso." It was played with a fine sense of dynamic shadings of the medium varieties, and formed a calm, self contained proportion when compared with the erratic and very uneven Saint-Saëns concerto in C minor, No. 4. The "first time" after it refers, of course, to its playing in Chicago. I heard Saint-Saëns himself play it in Leipzig in 1879. It is a most peculiar and in the first movement a most fragmentary effusion. The opening allegro might well nigh be termed a parody, or mixture of a Lutheran and Romish ritual service. It is a somewhat meaningless passacaglia or series of metamorphoses on a very fragmentary motif. The gradations of shading from red to violet, and from gray to yellow, in the piano tone, probably induced Mrs. Zeisler to choose it. In this subtle shading she was startlingly successful, but the last movement in particular has a Sullivanesque and well nigh brutal playfulness, more suggestive of a Gaelic symposium or an Irish wake than of a concerto. It is the least interesting of Saint-Saëns's concertos, and was only made interesting by means of the marvelous powers of the pianist. I remember well how objectionable this work was to the staid Leipstickers. They even went so far as to say that the finale savored of the Ça ira, sabot and Mabelle. In the ponderous chords of the first part Mrs. Zeisler very vividly reminded me of Rubinstein's ferociously crashing attack, and again in the æolian flutterings of much of the arabesque figurations and vaporous scale work she displayed rare legerdemain. She was warmly received and repeatedly recalled. The great attraction, however, of the bill, however, was the mighty "Symphonie" Fantastique (first time in Chicago)—that marvelous idée fixée—that fate—that yearning—that love dominating all mankind alike—which has been besung in holy rhapsody by the saintly Thomas à Kempis:

Amans volat, currit, et laetatur; liber est, et non tenetur.
Dat omnia pro omnibus, et habet omnia in omnibus; quia in Uno Summo super omnia quiescit, ex Quo omne bonum fuit et procedit. Non respicit ad dona, sed ad donantem se convertit super omnia bona. Amor modo sepe nescit, sed super omnem modum fervescit. Amor omnis non sentit, labores non reputat.

And in that passionate reverie I hear the well nigh seraphic sweetness of that immortal sonnet CXXIII. of Petrarca:

Io vidi in terra angelici costumi
E celeste bellezza al mondo sole;
Tal che di rimembrar mi giove e dole
Che quant'io miro par sogni, ombre e fumi,
E vi di lagrimar quei duo bei lumi,
Ch'han fatto mille volte in vi dia al sole,
Ed udi sospirando dir parole,
Che farian gir i monti e stare i fuimi.
Amor, s'anno, valor, pietate e doglia
Facevan piangendo un più dolce concerto.
D'ogni altro che nel mondo udir si soglia;
Ed era l'occhio all'ar monia sì intendo,
Che non si vedea l'armonia mover foglia;
Tanta dolcezza, pien l'aere e l'ivento.

The divine beauty of this word painting is only equaled by Dante's seraphic sonata to Beatrice, so mellifluously set to music by Bulow. That wonderful "scene in the fields" grows on one as it becomes more familiar; there is an Angelus-like haze over it that infuses a well nigh supernatural calm and soul yearning into its wailing cadences. The thunder rolls by the four kettleists were done with one inspiring furore. One felt as excited as though witnessing the chariot race in "Ben-Hur." They were inspired by the tremendous importance of their task. There is absolute necromancy in Berlioz "Hectoring" of the timpani.

Here in this work a fair estimate could be formed of the splendid power of the orchestra and of the infallible unanimity of the strings. They are now very unlike the vacillating phalanx of last year. I heard the "Fantastique" and "Juliet" symphonies by Gericke and the Boston aggregation, and certainly this last achievement of the Thomas Orchestra caps anything I have ever as yet heard in America. True it is that there is much of ugliness in the work, but then it is the ideal ugliness of Theophrastus. It is so remarkable, so unique and ideal an ugliness that it well nigh approaches unto beauty.

I think that an inexperienced listener can impassably discern even a tenth part of what meat there is in one of those colossal orchestration lexicons—a Berlioz symphonic score.

I discover new point upon new ingenuity at each successive hearing, and feel that I as yet "see but dimly." Next week we are to have Schumann's melodious "Divertissement à la Hongroise," practically the first complete Hungarian rhapsody also a choice and tempting novelty in Edgar Tinel's "Fête dans le Temple de Jupiter" and the "March Slave" of Tschaiakowsky. The program closes with the second rhapsody. The "Dance Macabre" and the Siegfried Waldwehen will certainly complete a famous gonlash. Mrs. Ragna Linné will sing an aria of Weber ("Freischuetz") and songs of Svendsen and Grieg.

The eighth will be Beethoven night, Saturday December 17, Egmont music and the Titanic "Ninth." The ninth, on December 23 and 24, will be Wagner night.

Truly we are enjoying a mighty crescendo.

NOTES OF THE "WHITE CITY" AT THE FAIR GROUNDS.

Cleveland's remark in a letter of recent date is worth quoting: I think it is quite time for every resident of the city of New York who has the least regard for her fair name to do whatever lies in his power to maintain the reputation of his city for public spirit and generosity, and at the same time to discredit the suspicion that jealous disappointment can enter into her conduct toward a great national and patriotic undertaking. If both the city and State of New York do not, when aroused on the subject, fully recognize their duty and interests, as they are related to the exposition, I shall be greatly surprised.

The elaborate study of the painters and sculptors at the fair and of the products of their brush and chisel in last Sunday's "Tribune" has awakened great interest in those departments, in view of the late utterances of the Vatican, *e. g.*, "From this fruitful alliance of democracy with Christianity will arise the future type of all civilizations."

May we hope to have the glorious masterpieces of the cradle of modern art with us? It is stated that the Vatican is to contribute, but will the real treasures be in that collection? I fear not.

In the talk of art I never hear that Story, Ezekiel, Porter and other of the classic American sculptors are interested. Can it be that Ezekiel has not been approached. I have also wondered whether facsimile representations of, *e. g.*, the great Luther monument, in Worms; Maximilian Denkmal, in Innsbruck; the Albert memorial, Sir Walter Scott's monument, the Florence David and Samson, the San Pietro in Vincolo "Moses" would not be worth the trouble. We are to have large figures of many of the great kings and heroes of Europe, and when we stand before the myriad wonders there to be seen we shall be forced to use language similar to that of the Queen of Sheba when she stood before the glory and magnificence of Solomon. There is, as the critic says, "a little of the artist as well as the musician in every intelligent man and woman," and the results of this marvelous Columbian University extensive education can scarce be imagined.

McEwen's panel in the great Liberal Arts Building takes in Music. "Starting from a statue representing one of the muses there is a procession—groups of figures singing and playing upon musical instruments of all descriptions, from satyrs with pan-pipes, a child playing a tambourine and a mother singing a lullaby to trumpets of victory and music of a higher order."

Mrs. Lusk's "Music," in the Illinois Building, represents two figures playing the harp and violin that are of surprising beauty. Music Hall will have five great figures by Theodore Baur. St. Gauden's "Diana" has caused quite a ripple among the colony of prudes, but "Diana" has come to stay. A large, even magnificent structure is to be erected for the holding of Sunday religious services. Large numbers of choirs will sing together every Lord's Day.

The latest music bureau move is a three days' supplementary festival (choral) in August.

The Illinois Central is getting on its ear, and threatens "to leave the fair severely alone" unless they get all the concessions demanded by them now. We believe that; don't we? They are very likely to miss the chance of carrying 300,000 people daily to and fro.

Uncle Tom's cabin is to be at the fair; Sir Walter Raleigh's home, from Youghal, Ireland; also a representation of Donegal Castle; also an Irish national industries exhibit. The Education building matter is still in abeyance. Davis wants it at the North end of the grounds, Burnham relegates it to the South end, with the pigs and cattle. It will be all squared up in a few days, however.

The model of Vienna, with band, which was so popular at the Music exposition there, is to be at the fair.

I am informed by Clara Plotow-Hyllested that Mr. August Hyllested has been engaged to play with the Thomas Orchestra some time during this season. Mr. Hyllested, I may be allowed to add, is one of the most interesting appearances in Chicago, and will be welcomed back to the concert platform with cordiality.

W. WAUGH LAUDER.

Columbus Concerts.

COLUMBUS, Ohio, December 18, 1892.

THE first of the series of subscription concerts by the Arion Club was given at the new Henrietta Theatre on Thursday evening, 17th inst.

The assisting artists were Mrs. Anna Burch, mezzo soprano; Miss Maud Powell, violinist, and Mr. Francis Fischer Powers, baritone.

Mr. W. H. Lott, as usual, conducted the club, and the accompanists were out in full force. The time honored custom of allotting the thankless and difficult rôle of accompanist to one poor unfortunate individual is fast disappearing, and now each artist rests secure in the knowledge that his solo work will be enhanced by having his own chosen accompanist, who will strictly observe whatever license the soloist wishes to take. Messrs. T. H. Schneider and P. F. Martens, of this city, did this most satisfactorily for Mr. Powers; Mrs. Carl E. Martin, of New York, for Mrs. Burch, and Mrs. Cornelia Dyas, of New York, for Miss Powell.

The Arion Club opened the concert with the hunting song from "Robin Hood," with incidental solo by Mr. W. W. McCallip.

The club appeared later in "Daybreak," by Gaul, for mixed chorus, the women's voices being selected from our best local singers.

This was the most effective chorus work of the evening and received a well merited encore.

The closing number of the concert was the "Hymn of Praise," by Mohr, with orchestral accompaniment by Neddermeyer's orchestra.

The lack of knowledge shown in the seating arrangements of the orchestra, considerably marred the performance of this number.

The orchestra was placed in negro minstrel fashion back of the singers and in such a manner that the sound of the instruments was lost in the files of the theatre, while the movements of the conductor's baton were "out of sight" in more than one sense of the word. The consequence was that there was a great difference of opinion as to tempi between chorus and orchestra, and the whole general effect was far from satisfactory.

As usual the orchestra received the blame, yet it was surprising to the writer how it could have done even as well as it did under such circumstances. The best orchestra in the country could not have done much better under the same circumstances.

Miss Powell was received with great enthusiasm. She played "Zigennerweisen," by Sarasate, for her first number, and responded with one of Chopin's nocturnes for an encore. Later in the evening she performed Wieniawski's polonaise in D. Miss Powell's reputation as one of the greatest artists is now international and an extended criticism of her superb manipulation of the bow is unnecessary.

Mrs. Burch's selections were most happy, inasmuch as they showed her versatility as an artist. Her first number, recitative and aria from Mendelssohn's "Infelice," showed her the possessor of a remarkably sweet and well cultivated voice of good power, and her number was interpreted with considerable dramatic fervor. For an encore she sang "Kiss Me, Sweetheart," by Oscar Weil, with much expression and artistic taste.

Mr. Powers is always a great favorite in Columbus. He was given a most flattering reception, and his glorious voice and superb method were heard to fine advantage in Bizet's "Agnus Dei," with violin, piano and organ accompaniment.

In the second part of the program Mr. Powers sang "Alzaa" (Spanish song), by Paul Henricson, and the beautiful little "Slumber Song," by Gerrit Smith. In the latter number Mr. Powers' exquisite treatment of the mezzo voice and fine control of the head tones gave rare pleasure to his delighted auditors.

One of the most enjoyable numbers on the program was Mrs. Burch's expressive singing of Grieg's "First Meeting." She made a most favorable impression and may be sure of a very flattering reception should she ever favor us with a second visit.

The new Y. M. C. A. Auditorium was opened on the 14th inst. with a concert by the Walter Emerson Concert Company, consisting of Mr. Walter Emerson, cornet virtuoso; Mr. Edwin Shonert, pianist and accompanist; Misses Harrita Cheney, soprano; Florence Cook, violinist, and Edith Louise Smith, reader. The concert was very much enjoyed by a good sized audience, but as nearly all of the numbers were of a decidedly popular order, students of music and professional musicians found very little to satisfy their taste for music that was at all edifying.

Mr. Emerson played nothing but popular songs instead of the numbers down on the program, and his performance was not up to his usual standard.

Special mention should be made of the performance of Miss Cook, the violinist. She played Wieniawski's "Faust Fantasie" and romanza "Andaluz," Spanish dance, "Japatedo," by Sarasate, in a highly artistic manner.

The Y. M. C. A. Auditorium is a delightful little concert hall, and is the best place in the city for chamber concerts. The seating capacity is 730, and the acoustics most satisfactory.

The second Sunday evening entertainment was given by the Humboldt Society on the 30th inst. to a large and enthusiastic audience. The entertainment opened with a lecture upon William Tell, by Mr. Richard Stolte.

This was followed by program:

Wanderlied	Schumann
Mr. Otto Engwerson.	
Flöten solo, Scotch airs.....	Boehm
Mr. Charles T. Howe.	
Gesangs-Vortrag, Stabstrompeter.....	G. Steffens
Mrs. Margaretta Stolte.	
Flöten solo, "Swiss Airs".....	Terschak
Mr. Charles T. Howe.	
Wie hab ich Siegeliebt.....	Nohring
Columbus Maennerchor.	
Mr. Engwerson, conductor.	

As usual the program was doubled, as the Humboldt Society and friends are very appreciative of fine music and are never satisfied unless encores are given. Mr. Engwerson's rich, sweet

and powerful tenor voice and faultless method were heard to good advantage in his solo and encore "Auf Wieder Sehen," by Liebe. His superior ability as a conductor was shown in the highly expressive and artistic singing of the Maennerchor Society.

The perfection of ensemble, observance of the nuances and good tone quality displayed by the society in their numbers reflect great credit upon Mr. Engwerson.

A prominent local critic has recently favored the public with the following note: "Mr. Charles T. Howe has been engaged as conductor of the chorus choir of the First Baptist Church. As Mr. Howe has while in this city devoted almost his entire time to the flute, this announcement will be a surprise to some. Mr. Howe was formerly the organist and conductor in one of the prominent churches in the East."

Another note as follows: "The writer is very happy to acquaint the readers with an instance showing that the reputation of a Columbus musician has extended to the far off Pacific Coast. Mr. C. A. Baker, of Salem, Ore., has just arrived in the city, and will reside here for a year, devoting his entire time to the study of the flute under Mr. Charles T. Howe. Mr. Baker is an advanced pupil and intends to make music his profession. In looking around for a teacher he naturally selected one who had a reputation, and his choice fell upon Mr. Howe. This is not only a high compliment to Mr. Howe, but is also a compliment to the city. Mr. Howe also has several other pupils from a distance."

The faculty of the Ohio College of Music recently gave very fine concerts in Lancaster and Washington C. H.

The following program was performed:

Piano solo, 19th rhapsodie	Liszt
Mr. Rudolph von Scarpa.	
Flute solo, "Scotch Fantasie".....	Boehm
Mr. Charles T. Howe.	
Song, "Call Me Back".....	Denza
Miss Lillian Windle.	
Violin solo, "Fantasie on Carmen".....	Sarasate
Mr. Chas. F. Higgins.	
Piano solo, "Valse Brillante".....	Moszkowski
Mr. von Scarpa.	
Flute solo, "Valse Caprice".....	Howe
Mr. Howe.	
Song, "Spring Song".....	Weil
Miss Windle.	
Violin soli—	
Berceuse.....	Sauret
Czardas.....	Nachez
Mr. Higgins.	
Violin and piano, improvisation.....	Wilhelm-Raff
Messrs. Higgins and Von Scarpa.	
Mr. Julius G. Bierck, accompanist.	

At both these concerts nearly every number was encored, and although the people in these towns seldom have an opportunity of hearing anything but the lightest kind of music their appreciation of the high ability of these artists was shown in their very great enthusiasm over the rendition of a program of music of a higher order than they had been accustomed to. It is usually the case that provincial audiences do not understand or care for compositions of a high order, and their appreciation upon these occasions indicates the instant recognition of the superiority and skill of the artists of the Ohio College of Music.

Miss Lillian Windle is the possessor of a very sweet musical voice, which she uses with refined taste and expression. She has a fine stage presence.

Mr. Julius G. Bierck, of the Ohio College of Music, and Mr. T. H. Schneider, of the Orpheus Club, have arranged for one concert by the Symphony Orchestra, of New York, Mr. Walter Damrosch, conductor, on an evening in the first week of May.

On this occasion Mr. Chas. F. Higgins will be soloist. It is proposed to engage the new Auditorium and have a popular scale of prices, so that all music lovers can have an opportunity of hearing this noted musical organization. The best seats will of course be sold by subscription.

The success of the Ohio College of Music still continues, and pupils are coming from a distance.

Last week one pupil registered from Portland, Ore., and this week another from Huron, S. D.

The New York Philharmonic Club opened the Columbus lecture course at the Board of Trade Auditorium on Thanksgiving night.

The writer did not have the pleasure of attending, but has heard that this was one of the finest concerts of chamber music ever given in this city.

The soloists were Miss Marion S. Weed, contralto; Messrs. Eugene Weiner, flute; Max Dick, violin, and Paul Miersch, cello.

The Digby Bell and Robin Hood opera companies are announced for a short season of opera in the near future.

"AULETES."

Music Study in Germany.

STUDENTS must not come to Germany expecting to walk only over smooth places; in fact the way often becomes rough and discouraging and there are many irritating circumstances. The first annoyance is in regard to passport. In accordance with a strict law your landlady must report you at police headquarters within twenty-four hours after your arrival. Papers are then sent for you to fill out with name, age, birthplace, place of residence, religion, that is to what sect you belong, and what purpose or aim brings you to Berlin, and how long you intend to remain. A few days pass and you are notified the proof is not sufficient. You assert you are only here to study music, but after several stormy interviews you finally repair to the United States Minister to Germany, Mr. Phelps, and secure a passport for \$2.10, and peace reigns in that quarter. If you are admitted to one of the royal high schools you are required to deposit the passport with

it, which will be returned to you for your travels during the summer vacation.

The system is very exact and simplifies the labor of taking the census. This morning, for example, our landlady took all our names, &c., to be reported to the police for the new census of Berlin. How different to our custom where men are engaged for days in collecting the statistics! Another annoyance and which is going to increase a student's expenses are the taxes. Formerly students were exempt, particularly if they belong to any of the royal schools or universities, but under the new law that came in force last spring all are compelled to pay tax. It is so in all parts of Germany. During a summer trip I was detained by a severe cold two weeks at Liebenstein, and was called on for 10 marks (\$2.50). They argue that students have the benefit of improved streets, beautiful parks, &c., and should therefore be compelled to pay their share of the expense. They do not realize nor mention the vast amounts annually expended here by students in money paid to teachers, landladies and for dress, music and amusements. Here is an instance of the severity of this law, and is given as being the smallest amount collected that has come to my knowledge.

In New York I never knew of a student paying any tax. Two sisters came here last November for study; in July they received a notice that taxes would be due September 1, the tax from March 1 to September 1—the half year—\$15.65. This was on a supposed income of 2,800 marks a year—\$700. They went to see Mr. Edwards, consul general, who thought it would certainly have to be paid, but he advised them to see Mr. Phelps, who had for some time been in communication with the German Government in regard to this very matter, as all Americans were protesting against the law. They were advised to have their landlady write to headquarters and explain that they did not earn anything in any way or manner. They had no income and were dependent on friends in the United States, who sent them money for education. In answer to this letter an inspector called to investigate. He inquired what there income was. None at all. What do you pay for board? Forty-one dollars a month for both. How much for lessons? Thirty dollars a term, one sister only taking lessons and then giving them to the other, and piano rent \$2.50 a month. They had a limited wardrobe, received scarcely enough to pay expenses, and did not possess a piece of furniture, nor even a vase, they could call their own. In a few days a messenger came with a new notice to pay before September 1, and 5 cents extra for delivering it. Last of August another summons to pay within three days and another 5 cents extra. So they paid \$15.75 (63 marks) for half a year's tax.

Now you will understand what people in more comfortable circumstances pay when I explain how and where these girls live. The houses are all apartment or flats. The ground floor is occupied by the portière, who turns "the handle of the big front door." Up a flight of stairs is called the bel étage, and is occupied by a wealthy man; two long half flights, for the stories are lofty, and is called the first floor or treppe, and is considered the most desirable in the house. On the second treppe lives an officer or nobleman, and sometimes on the third treppe. On the third and fourth live usually judges, musicians, painters, or in the less fashionable quarters, seamstresses, book-keepers, &c. On the fourth floor then, or what we would term the sixth story, live these young music students; and from this case you may form some idea of people's taxes who are more favorably situated and possess more of this world's goods. You will see also that Berliners are accustomed to climbing stairs. You will find some very distinguished people, whose names are well known in the United States, up 121 to 157 steps. Students find it severe when they have to go out to lessons from two to three times a day and then again in the evening to a concert.

You will have heard by cable of the death of the celebrated violin virtuoso, Heinrich de Ahna. It caused genuine sorrow among his devoted friends, associates and pupils. Many distinguished artists were to be seen at the funeral. The Kaiserin sent a large palm leaf. The members of the quartet sent a wreath, and there was one from the trio, and also one from colleagues and professors at the Hoch Schule. De Ahna was born in Vienna in 1835 and studied at the Prague Conservatory. When he was twelve years old he made a tour of Vienna and London. He was for a time an officer in the Austrian army and after the close of the war came to Berlin in 1862. For thirty years he was connected with the König's Kapelle and became its concertmeister. He taught for many years in the Royal Hoch Schule, where he was made professor. He was one of the famous quartet with Joachim, Wirth and Hausmann, and also in the quite as famous trio with Barth and Hausmann. Besides he frequently appeared as soloist. Probably the death of no other artist would have been as deeply felt in Berlin musical circles, and much interest is shown as to who will be his successors, for it is quite improbable that all the positions will ever again be filled by one person.

Exner has been appointed for the present instructor to the young Crown Prince. Exner is connected with the noted Stern Conservatory and is an excellent teacher as

well as virtuoso. During this season so far John Kruse has taken De Ahna's place in the quartet. His playing is strong and vigorous. He has had some excellent pupils, to whom he has imparted the energy and verve peculiar to himself. As your readers are aware, the method as taught by Prof. Joachim and his assistants is noted for vigor and breadth. Their forte is Bach, Beethoven and the heavy classical composers. The opposite school is the French style of lightness, grace and brilliancy. To combine the two is to acquire perhaps the happy medium. Many students finish here and go to Paris for lightness and many educated in Paris come here for solidity. Each individual must study his own peculiar style and adopt from each method the ideas that will help him to excel. Joachim could never be Sarasate and Sarasate could never be a Joachim. The two greatest living violinists, so different yet both such delightful players! It is really surprising the number of young ladies studying the violin at all the conservatories. It is something more than a mere fashionable fad. All German masters, I believe, agree that the piano is the most difficult of all instruments, and after long years of study but few rise above mediocrity. The violin can be mastered by ladies, and the number of really good violinists now before the public prove that it is the instrument on which they can excel.

Tschaikowsky's "Eugeny Onegin."

FROM the London "Figaro" the following interesting account of Tschaikowsky's opera, "Eugeny Onegin," is taken:

On Monday Mr. Lago's opera season started at the Olympic, a building which has undergone a considerable process of transformation in order to convert it into an opera house. The draughts which whistle across the stalls, it is true, have not yet been cured, and the rigid closing of doors at the back of the pit, or better still, the hanging of heavy curtains over them, is still necessary. Otherwise the house is extremely well suited to opera of a cheap description, particularly as the pit and gallery are unusually large. From the 25. pit, indeed, a perfect view of the stage can be obtained from any one of the 1,200 seats which it boasts. Mr. Lago had some idea of opening last Saturday with that well worn opera, "Favorita," but wiser counsels prevailed and he postponed the inauguration of his enterprise until Monday, when he was able to produce his principal novelty, to wit, Mr. Sutherland Edwards' English version of Tschaikowsky's "Eugeny Onegin," for the first time in this country. Tschaikowsky, of course, is not a stranger to London audiences, for several of his chamber pieces have been heard here, and he has twice come to London to conduct his compositions at the Philharmonic concerts. He is now fifty-two years of age and is a typical Russian. Originally trained for the law, and appointed to a post in the Ministry of Justice, he, however, at the foundation of the St. Petersburg Conservatoire in 1862, quitted the legal profession for music. Anton Rubinstein was his teacher for composition, and for some years he was one of the leading professors at the Moscow Conservatoire. Thus far the man.

"Eugeny Onegin" is founded upon a romance of Pushkin. The story is somewhat spun out, but it is undeniably interesting, and the dénouements of the various tableaux are frequently of a striking dramatic character. The opera is in three acts and seven scenes, the curtain being dropped after each tableau. There is no overture properly so called, but after a brief prelude, in which a theme afterward chiefly associated with the heroine is announced, the curtain rises upon the courtyard of a farmhouse in Russia. Here "Tatjana" and "Olga," the two daughters of the house, sing a lively duet, which, on the arrival of their mother, Miss Selma, and their old nurse, a part played by its original interpreter, Miss Swiatlowsky, merges into a quartet. It is "Tatjana's" birthday, and a chorus of peasants, armed with wheat sheaves, arrive to do her honor. A pretty dance is organized, the chorus joining in the measure, and here for almost the only occasion in the opera, so far as the voice parts are concerned, the influence of the Russian national style is strongly marked. "Olga," the younger sister, likewise has a quaint ditty and dance. Visitors are, however, approaching—to wit, "Olga's" betrothed, a young poet, "Lenski," and his friend "Eugeny Onegin"—the latter a blasé man of the world, who is almost a misanthrope. Dressed in the sugar loaf hat and quaint costumes of the early part of the present century, the well-known concert vocalist, Mr. Iver McKay—who we believe now made his stage début—and Mr. Oudin presented a somewhat novel appearance.

A quartet, lightly accompanied, leads to "Lenski's" love song, a tenor solo more or less of the conventional or drawing room pattern, part of the melody of which we heard again shortly before his death. The scene then changes to "Tatjana's" room. The maiden has been struck by the courtly manners rather than by the manly beauty of "Onegin," and in a duet with her old nurse she discloses the secret of her infatuation. The duet, as sung by Mrs. Swiatlowsky and Mrs. Fanny Moody, created a strong impression. The principal portion of the scene is, however, devoted to the famous letter solo. Left alone

for the night and bidden to repose, "Tatjana" spends the time in writing an epistle to "Onegin," confessing her affection. The soprano solo is an extremely long one, but it is well diversified, and at times becomes really passionate. Part of this scene will appear again in the scene where the hero is finally rejected. The orchestra here, too, plays a very important part, particularly as some of the Russian characteristics perhaps unwittingly appear, the constant use of a particular figure which is one of the characteristics of the Slavonic school being from time to time apparent. There is also at one point in an oboe solo a snatch of melody very similar to an old Scotch tune. The letter is not finished until daylight, when the old nurse appears, gently chiding her young pupil, but agreeing to deliver the epistle. Thence we pass again to the courtyard, where there is another chorus of maidens, followed by a scene in which "Onegin," in the course of a baritone air, gently reproves the young girl, and declares that he can love her only as a brother. The girl is necessarily heartbroken, and with this the act closes.

In the second act we are introduced to a lively scene in the ample kitchen of a Russian farmhouse, where a large party of guests have assembled to do honor to "Tatjana" on her birthday. A curious assemblage they are, the dresses, doubtless true to life, being a mixture of the military and peasant elements. A vocal waltz is danced, and before it is ended "Eugeny's" attentions to "Olga" have already aroused the jealousy of young "Lenski." The dance is, however, interrupted by a comical song by the Frenchman, "Triquet," the music being a burlesque of the Ballini school, while the words are a series of flippant compliments to the young lady whose birthday is being celebrated. This capital song was admirably sung by Mr. James Appleton. Immediately afterward the dance is resumed. It is now a genuine mazourka, and thus we are again amid the Russian element. The quarrel between the two men, however, grows fiercer, and "Lenski" deliberately insults his friend and challenges him to a duel. The finale is a regular ensemble of the traditional operatic pattern. The duel, after a tenor solo of farewell by "Lenski," introducing a snatch of his previous song, is fought; for, despite the fact that the two men are now cooler, and that each would like to meet the amicable advances of the other, neither is willing to be the first to move. They are accordingly placed back to back; they walk four paces, turn, and fire, "Lenski" immediately falling dead. This, indisputably, forms a very striking tableau, "Onegin" giving way to grief as the curtain is hurriedly lowered.

Some years are supposed to elapse before the last act commences. "Onegin," shocked at his crime, has, in the meantime, left Russia. The scene opens in the ballroom of a nobleman's house in St. Petersburg. "Onegin," richly dressed, watches the dancers; and, doubtless recalling the tragic result of the ball in the farmhouse, he, in a fine baritone solo, again expresses his remorse. "Prince Gremin" and his wife, however, enter among the dancers, and "Onegin" is struck by the young girl's beauty. Curiously enough he fails to recognize her, and in a few agitated sentences he inquires of the prince who the lady may be, receiving a reply that it is "Tatjana," the prince's wife. The prince loves her dearly, and in a bass solo—melodious, but simple enough to have been signed by Balfe—he gives full expression to his feelings of affection for his spouse. Greatly moved, "Onegin" addresses the lady, but she, taking her husband's arm, moves off.

The scene then changes to "Tatjana's" room, where the final interview between herself and "Onegin" takes place. "Onegin," in a fine baritone solo, introducing a snatch of the letter scene, now passionately avows his affection and urges her to elope with him. She, however, declares that her love for him is as strong as ever; but owing to his long absence, feeling that her love was hopeless, she had married "Prince Gremin." Now she will be faithful to her marital vows. With this, "Onegin," cursing the fate which has left him disconsolate, quits the room, and a few bars from the orchestra close the opera.

A few lines only are necessary in praise of the translation, which is from the pen of Mr. and Mrs. Sutherland Edwards. Mr. Lago has this year secured a fully competent orchestra of nearly sixty players and a capital chorus, so that the defects discernible during his season at the Shaftesbury last autumn will this year not be repeated. The cast was undoubtedly a strong one. Even a small part like that of the mother, who appears only in the first act, was played by an artist like Miss Selma, while the rôle of the nurse, which is little better, had a capital exponent in Miss Swiatlowsky. Curiously enough, the rôles of the two sisters were played by the sisters Moody, while the stage husband of "Tatjana" was Mr. Charles Manners, who is married to Fannie Moody. Mr. McKay in appearance hardly realized the impetuous young lover, although he sang his music well. The chief success of the evening was, however, gained by Mr. Oudin. The rôle of the cynic suits this excellent actor to perfection, and alike in action, gesture and by play he thoroughly identified himself with the character, while a better singer Mr. Tschaikowsky himself would not have desired. The opera was staged under the

direction of Mr. Paul Berton, while in Mr. Henry J. Wood Mr. Lago has found a conscientious and competent conductor.

The Origin of Dixie.

A WRITER in the New Orleans "Delta," in an issue of that paper published some years ago, gives, as below, his opinion of the origin of "Dixie": "I do not wish to spoil a pretty illusion, but the real truth is that 'Dixie' is an indigenous Northern negro refrain, as common to the writer as the lamp post in New York city seventy-five years ago. It was one of the everyday allusions of boys at the time in all their outdoor sports. And no one ever heard of Dixie's land being other than Manhattan Island, when it has been erroneously supposed to refer to the South, from its connection with pathetic negro allegory. When slavery existed in New York one Dixy owned a large tract of land on Manhattan Island and a large number of slaves. The increase of the slaves and the increase of the abolition sentiment caused an emigration of the slaves to more thorough and secure slave sections, and the negroes who were thus sent off (many being born there) naturally looked back to their old homes, where they had lived in clover, with feelings of regret, as they could not imagine any place like Dixy's. Hence it became synonymous with an ideal locality, combining ease, comfort and material happiness of every description. In those days negro singing and minstrelsy were in their infancy, and any subject that could be wrought into a ballad was eagerly picked up. This was the case with 'Dixie.' It originated in New York and assumed the proportions of a song there. In its travels it has been enlarged and has 'gathered moss.' It has picked up a note here and there. A 'chorus' has been added to it, and from an indistinct 'chant' of two or three notes it has become an elaborate melody. But the fact that it is not a Southern song 'cannot be rubbed out.' The fallacy is so popular to the contrary that I have thus been at pains to state the real origin of it."

A writer in the Charleston "Courier," under date of June 11, 1861, says "Dixie" is an old Northern negro air, and that the words refer to one Dix or Dixy, who had an estate on Manhattan Island, now New York city.

Southern sentiment would indeed receive a severe shock if these two newspaper articles contained all that could be learned concerning the "Dixie" refrain. Fortunately, however, I have information from another source that will prove very soothing to Southern feelings after what has been given above. From a letter received from Gen. James Longstreet, of Gainesville, Ga., I present this extract:

"Yours, referring to the origin of the Confederate song of 'Dixie,' is received and noted. Writing from memory, one cannot claim to stand closely by the records, hence I can only give recollections of the matter. It originated with the Southern boys at the Military Academy at West Point, and sprang from their admiration of a Northern man named Dixie, who took a noble stand upon the question of 'Southern rights.' He had moved South, and lived among us many years. The song came afterward."

General Longstreet became a graduate of West Point in the year 1842. He is pre-eminently a man of reminiscences, and, as everyone knows, is especially regarded as authority upon all matters pertaining to the civil war or in any way associated with it. The information he has contributed in this instance will therefore be recognized as in the highest degree valuable.

By General Longstreet's account the man Dixie is certainly placed in a very much more enviable light than he is by the correspondent of the New Orleans "Delta," who leads us to believe that upon the increase of the abolition sentiment the shrewd Dixie disposed of his slaves to unsuspecting Southerners, thus fortifying himself against the possible loss of property which might accrue from the agitation regarding slavery then prevailing at the North.

The origin of the song "Dixie," as indicated by General Longstreet, makes it appear particularly fitting that this song should go forth to the world as the national air of the Confederacy.

That certain sounds awaken certain emotions is true, even among the lower orders of the animal world. I once saw a pet mocking bird which was always aroused to frenzy by the sound of the tearing of a cloth and never failed to give, in return, a similarly discordant note, expressive of resentment.

To Southern soldiers there was inspiration in every note of "Dixie." Songs like "Dixie," embodying the spirit of a nation, live forever in the hearts of its people.

"Yankee Doodle," though hoary with the winters of more than 100 years, and though the name of its author has passed from the annals of history, still lives to remind us of the spirit of our Revolutionary fathers when they said to England: "We will have none of your tea if to obtain the luxury we must sacrifice our principles."

It is related that on a public occasion, soon after the surrender of some of the Confederate troops, President Lincoln ordered a Northern band to play "Dixie." Upon hearing an expression of surprise at the selection of an air so intimately associated with the Southern cause, the President replied: "Have we not captured the song with the rebel troops?" Captured it may have been, but whenever sung it still proclaimed the patriotism of Southern heroes—heroes whose hearts glowed with the resolve to "live or die for Dixie."—Savannah "Morning News."

Organ Loft Whisperings.

To those choirmasters who met me more than half way in the difficult task of collecting Christmas programs I return heartfelt thanks. For the many kind and appreciative words, compliments and gentle courtesies received on all sides I cannot sufficiently express gratitude. Wishing you all success, health and love for the coming year,

I am, your friend,
FANNIE EDGAR THOMAS.

WERE I to bestow blue ribbons for distinctness, logic of placement and correct attention to all requirements in the matter of program work, I should have to give them to Choirmasters Pecher, of the Cathedral; Kofler, of St. Paul's Chapel; Young, of St. Francis Xavier; Tilton, of St. Ann's; Dressler, of New York; Gilbert, of Trinity Chapel; Smith, of South Church; Shaw, of Church of Disciples; Ford, of Eighteenth Street M. E.; Carl, of First Presbyterian; Parker, of Church of Redeemer; Hanchett, of Marble Collegiate; Brown, Brewer and O'Donnell, of Brooklyn.

I must speak of the almost pathetic modesty displayed by the worthy choirmasters, whose sole work the program is, in the frequent omission of even the name, tucking it in some obscure corner, and in but three cases placing it boldly where it belonged, at the head of the list.

ZION AND ST. TIMOTHY.

Some men are born for a certain career, some drag themselves into it, and some are unceremoniously thrown into it by Fate without so much as a word of excuse on the part of that capricious dame for her untoward action. Of the latter class is Choirmaster Charles W. Douglas, who, preparing for the priesthood in Syracuse, passing through New York to visit a friend, was by mere accident "called" to the very important position of musical director of the Church of Zion and St. Timothy, 392 West Fifty-seventh street. The taking of orders, however, has not been relinquished. Meantime, let us pray that music may be benefited by his parenthetical connection with her.

Old Zion, under Dr. Tiffany, one of the most important promoters of sacred musical interest in New York, is now "South Church" Reformed, Dr. Terry, pastor; Dr. Gerrit Smith, musical director. St. Timothy was a small building facing on Fifty-sixth street, when fire cleared the way for the charming edifice fronting on Fifty-seventh street, that is now one of the most complete of its class, its brick tower spires, with stone binding, suggesting dainty robes of terra cotta, trimmed in bands of gray fur. These unique spires form part of the cluster with those of Mr. William Lloyd's Central Congregational, Mr. Wilton Merle Smith's Central Presbyterian ("Mrs. Cleveland's church"), Mr. McArthur's Calvary Baptist, Dr. Tyler's Church of the Disciples, and the Paulist Fathers' castle-like structure on Sixtieth street. The wide and never locked doors are waited on by a bishop-looking sexton, and the frou-frou of saintly petticoats and musical vestments incessantly disturbs the sleeping echoes of the place. One entering the stately vestibule at twilight is awe-struck by a bar of soft light crossing the heavy shadow, and if bold enough to step upon it and look upward, discovers a tower bathed in a light so high and so bright that the idea comes of an opening in the heavens and the outpouring of heavenly light into the house of prayer. It is, however, nothing but a very excellent gas lamp swung in the tower in order to light the pretty spiral staircase and a series of parish rooms that bound the first two flights, one of which is the studio of the curate, Mr. Karl Schwarz, himself by the way a very fine tenor, who makes the singing of the service a feature of his work.

The rector, Rev. H. Lubeck, M. A., LL. D., former rector of St. Timothy, keeps the choir and its music under his personal supervision. Extremely fond of music, he is an attendant upon the best musical performances in the city. The church is blessed with a singularly fine vestry, of which Mr. F. W. De Voë, Mr. Wm. S. Hawk, one of the Music Hall directors, and Mr. John J. Smith, a man of wealth and treasurer of the parish, are members. Dr. Geo. J. Geer, former rector of the church, was a voluminous writer, and many of his manuscripts are now being sung by the choir. "The day is past and gone," and "Hark, what mean those holy voices?" are well-known hymns of his writing. His daughter, an active church worker, is also a fine musician and member of the Oratorio Society.

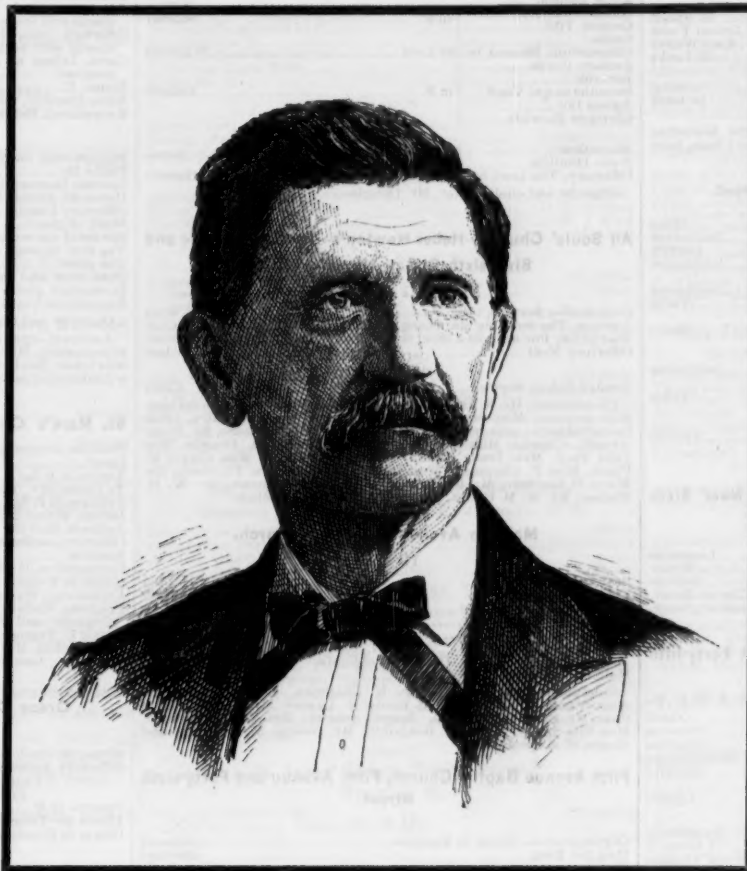
The organ, a three bank Roosevelt, has smooth and perfect voicing, but seems to lack a certain dignity of expression that is indescribable. Its painful newness, too, is indicated by the disorder of three of the pipes, which frequently "strike back" when not "struck." Daily service held in the chapel and consequent unequal heating may be responsible for this. Owing to the absence of electricity on the street, hand motor is at present one of the burdens of the young organist's life. These are matters of small import, however, in comparison with the unusual musical advantages of the church. The acoustics are unexcelled anywhere, the organ placing excellent and tessellated floors the order of the day. Indeed the chancel is declared by Mr. Richard Henry Warren to be the very best in the city. The church being open only since Easter day, the choir rooms are scarcely yet finished, but the intentions are excellent.

Absolute sincerity is a strong feature of the architecture here. A slice cut from the pillars would show alike clear through. The organ pipes, English fashion, are natural

solists, Mr. Morris B. Squire, a brother of Mr. Squire of St. Thomas' has a full, round, deep voice, entirely free from string quality, and running to F sharp, who sings much in the city and always pleases. Mesars. W. L. Boyle, S. C. Ferris and E. Yenni are the tenors. Of the boys, James Sayles, for three years chorister of the Church of the Heavenly Rest, Washington Douglas and William Hohmeyer have unusual talent and voice. The altos of this church are peculiarly musical, and rapid readers. As to girls in choirs, Mr. Douglas thinks that much fine effect may be had from them in small pieces, fine parts and antiphonal passages. They are not strong enough for choir service in general, and he does not find them as musical as boys. The quality of voice, too, is stringy. He hopes to have fifty in his choir by Lent. They range from eight to fifteen years, and are vested.

Sacred vestment is one of the pet hobbies of Mr. Douglas. He is perfectly conversant with all the details of sacred wardrobe, and the earnestness with which he dilates upon the subject must to a non-churchman seem unique. Born in Oswego, N. Y., and always loving music, his sole attention was given to books till his eighteenth year, when he commenced the study of music, and graduated later in music and classics. Having a financial as well as a professional way to make alone in the world, he deserves the credit belonging to one who has to merge two lives in one (God pity them all!). He studied piano and organ under Mr. Parker, of Syracuse, composition, harmony and counterpoint with Dr. P. Coetschius, of Newark, who taught these subjects fifteen years in Stuttgart and is the author of valuable works upon it. He made a special study of church service under Rev. Henry M. Fuller, of St. Paul's Cathedral, Syracuse, who has done remarkable work with the choir there. Mr. Van Allyn, of St. John's School, in this city, is an old college chum of Mr. Douglas, and together they intend at no distant date going to Oxford, the latter to take degrees in letters, music and priesthood.

Mr. Douglas is working hard at composition. He is at present engaged upon a new mass in F major, a set of organ preludes, a suite for strings in D major, and the orchestration of an ambitious effort. He keeps up his piano technique and devotes much time to advanced organ study. FANNIE EDGAR THOMAS.



CHARLES REHM.

(See biographical sketch MUSICAL COURIER December 14.)

woods, silver gray, and there is not an atom of paint in the church structure. The altar of white marble is the one white spot in the room; creamy Caen stone and alabaster are extensively used, and the images of saints and apostles valuable. Mr. Halsey Wood, the architect, was for many years organist of the House of Prayer, in Newark, and is an enthusiast on the subject of church building.

The difficulty of getting good material for choristers is the chief organ loft trouble in the mind of Mr. Douglas. He dwells more upon the value of steady, even character than vocal gift in selection. He gives premiums for the discovery of good boys by his choir, and supplements this by earnest and persistent personal endeavor. He much wishes there might be some place from which to draw trained choristers.

The hymn and chant work of this organ loft are specially fine and the intonation quite good. The growth is slow but sure. Much has been done in six months.

The director devotes eight hours a day for seven days to his choir work alone. He has fourteen classes of boys, a class of little girls, a man's class, a congregational class, and general rehearsals for service study. The men members of the choir are amateurs from the congregation. He has rehearsals as much as possible for the children in daytime, objecting seriously to nightwork for them. He is working toward a daily choral service, and has a high standard of work upon which he proposes to enter in the autumn.

The choir has thirty trebles, five of whom are probationers, five altos, five tenors and eight basses. The bass

features of Wolff, as it totally ignored the giants of the violin, such as Sauret, Ondricek, Marsick, Ysai and the greatest virtuoso of the day, Caesar Thompson. Hollman's respect for daily newspaper criticism must have been shocked by the crass ignorance of writers who do not appear to know that Piatto, David Popper and Julius Klengel are alive. Mr. Hollman does not belong to this class and does not claim such a place. He is a virtuoso of the drawing room, and plays small and dainty works superbly, such as a Golterman concerto and his own small work. These are conservatory pieces and are not played by such artists as Popper or Haussman, or Klengel, who play the Davidoff, the Moliere or the Rubinstein concertos.

The "Evening Post" does not appear to know that there are two concertos by Rubinstein for the 'cello, and some of the other dailies speak of Hollman's 'cello as a Stradivarius, an error readily discernible by one who from the model can at once tell that it is no Strad. Hollman himself is not sure whether it is a Guarnerius; he is too honest to claim for it what it may not be.

As a tone producer he is pre-eminent and can do wonders on any good 'cello. But to classify Wolff and Hollman, two artists who belong to a distinct genre of salon players, to men like Sarasate, Wilhelmj, the great Joachim or those mentioned above is strange and does much to make daily musical criticism absurd in the opinions of musicians.

Odious Comparisons.

A NUMBER of daily papers have devoted space to comparisons between the violinist Wolff and 'cellist Hollman, who are in this country at present, and other violinists and 'cellists. The "Herald" comparison must have caused a smile upon the

Christmas Music, 1892.

NEW YORK.

University Place Presbyterian Church.

Organ prelude, Allegretto in G..... V. Hollaender
Anthem, Lift Up Your Heads..... B. Coleridge Taylor
Kyrie in F..... Tours
Gloria in Excelsis in F..... Tours
Offertory, The Birthday of a King..... W. H. Neidlinger
Organ postlude, Hallelujah Chorus..... Handel
Organist, Wm. Adrian Smith. Soprano, Mrs. F. A. Brower; alto,
Miss Elizabeth Boyer; tenor, Thomas M. Marson; bass, E. S. Chapin.

Fifth Avenue Presbyterian Church, Fifth Avenue and Fifty-fifth Street.

Organist, Albert Ross Parsons. Choir, male voices. Bases, Percy
H. Hall, Frederick A. Stokes; tenors, Wm. L. Wood, Andrew How-
ard, J. H. Person; alto, Thomas C. Doan. Conductor, Arthur A. Bar-
rows.

Collegiate Church, Corner Forty-eighth Street and Fifth Avenue.

MORNING SERVICE.

Anthem, The Angel Gabriel was sent..... H. Smart
Jubilate in E flat..... Arthur Foote
Offertory, Quartet in D flat..... Carl Walter
Sing, O sing the blessed morn..... H. Leslie

EVENING SERVICE.

O sing to God (Noël)..... Gounod
Cantata in C..... D. Buck
Anthem, Wonderful Night.....
Organist and choir-master, Carl Walter; soprano, Miss Marcelina
Gonzales; alto, Miss Marion Weed; tenor, W. F. Tooker; bass, John
Boise, and chorus of twenty-five singers.

Grace Chapel, 132 East Fourteenth Street.

Processional Hymn 53.....
Venite..... Hiles
Gloria Patri..... Beethoven
Te Deum, E flat..... Garrett
Benedictus..... Beethoven
Introit, Hymn 17.....
Kyrie Eleison..... Beethoven
Gloria Tibi..... Tallis
Hymn 23.....
Offertory, There Were Shepherds..... Tours
Recessional Hymn 20.....
Processional Hymn 23..... Beethoven
Gloria Patri.....
Magnificat in F.....
Nunc Dimittis in F..... Tours
Anthem, Sing, O Heavens.....
Hymn 22.....
Offertory, Sing Unto the Lord..... Novello
Recessional Hymn 20.....
Gustav Vöhl, organist.

Church of St. Ignatius, Forty-second Street, Near Sixth Avenue.

SOLEMN MASS, 11 A. M.

Prelude, Christmas Offertorium..... Lemmens
Mass in E flat..... Weber
Postlude, grand chorus in B flat..... Dubois
Choir of forty voices. Organist and choir-master, Charles Baier,
Soprano, Mrs. Fred. Schilling, Jr.; alto, Miss E. D. Heisman; tenor,
Mr. Harry B. Nook; bass, Mr. Fred. Schilling, Jr.

Church of St. Mary the Virgin, P. E., 228 West Forty-fifth Street.

CHRISTMAS EVE, DECEMBER 24—SOLEMN VESPERS, 8:30 P. M.
Processional Hymn 60..... Gaul
Psalm 96, 110 and 136..... Gounod
Magnificat and Nunc Dimittis in D..... Prentice
Vesper Hymn 27..... Mendelssohn
Anthem, Adeste Fideles..... Novello
Carol, Holy Night.....
Recessional Hymn, Hail! Thou long expected Jesus..... Clarke

SOLEMN HIGH MASS, 10:45 A. M.

Prelude from violin sonata, op. 18..... Rubinstein
Processional Hymn 60..... Ambrose Thomas
Messe Solennelle.....
Gloria in Excelsis.....
Kyrie Eleison.....
Credo.....
Sanctus.....
Benedictus.....
Agnus Dei.....
Offertory Anthem, The First Christmas Morn..... Leslie
Night—Chorus of Shepherds.
The Message of the Angel.
Final Chorus.
Hymn, Adeste Fideles (99)..... Reading
Recessional Hymn 56..... Schumann
Prelude, Marche des Flambeaux..... Meyerbeer

SOLEMN VESPERS, 4 P. M.

Prelude..... Baptiste
Processional Hymn 60..... Gaul
Psalm 96, 110 and 136..... Prentice
Magnificat and Nunc Dimittis..... Zoellner
Vesper Hymn 27..... Mendelssohn
Anthem, from Christmas Eve..... Gade
Carol, Bethlehem..... Gounod
Recessional Hymn, Hail! Thou long expected Jesus..... Clarke
Postlude, Triumphal March..... Prout
Organist and director of the music, George B. Prentice, Mus. Doc.
Conductor, Mr. T. M. Prentice. Soloists, soprano, Miss E. K. Stone;
contralto, Miss E. Schmitt; tenor, Mr. J. H. Stoddard; bass, Mr. C. C.
Vickery. Chorus of forty men and boys. Orchestra of ten pieces.

Collegiate Dutch Church—The Middle Church—Second Avenue and Seventh Street.

MORNING.

Voluntary, pastoral symphony..... Handel
Anthem, Sing, O Heavens..... Tours
Kyrie in F.....
Gloria Patri.....
Gloria in Excelsis..... Old chant
Offertory, Cantique de Noël..... Adam
Postlude, Lift up your heads..... Handel

AFTERNOON.

Anthem, Break forth into joy..... Vincent
Gloria Patri..... Randall
Bonum est.....
Offertory, Nazareth..... Gounod-Buck
Postlude, Hallelujah Chorus..... Handel
Organist, Louis C. Jacoby. Soprano, Miss B. Hornby; alto, Miss
G. J. Hodgkins; tenor, Mr. Wm. Hall; bass, Mr. H. Dietman.

Church of the Covenant, Park Avenue and Thirty-fifth Street.

O Zion that telleth glad tidings..... Dudley Buck
The Nativity..... Harry Rowe Shelley
The Syrian Shepherds..... Otis
Bethlehem.....
Musical director and organist, Mr. Walter J. Hall. Soprano, Miss
Blanche Taylor; contralto, Miss Katherine M. Fleming; tenor, Mr.
Albert Lester King; bass, Mr. Grant Odell.

Central Presbyterian Church, Fifty-seventh Street, be- tween Broadway and Seventh Avenue.

CHRISTMAS SERVICE—MORNING.

Opening, March Romaine..... Gounod
Anthem, There Were Shepherds..... Buck
Offertory, bass solo, The Christ Child..... Van de Water

EVENING.

Opening, Hark! What mean those holy voices?..... Warren
Offertory, As with gladness men of old..... Wesley
Miss H. B. Judd, organist. Soprano, Miss Annie Wilson; contralto,
Mrs. A. C. Taylor; tenor, Mr. C. A. Rice; basso and musical director,
Mr. J. Williams Macy.

Church of Zion and St. Timothy, 332 West Fifty-seventh Street.

MORNING.

Venite..... Anglican
Te Deum, in F..... Smart
Benedictus (Gregorian)..... Harmonized by Stainer
Kyrie Eleison.....
Gloria Tibi..... in F..... Stainer
Gratias Tibi.....
Offertorium, Blessed be the Lord..... Williams
Sursum Corda.....
Sanctus.....
Benedictus qui Venit..... in F..... Stainer
Agnus Dei.....
Gloria in Excelsis.....

EVENING.

Magnificat..... for men's voices..... Selby
Nunc Dimittis..... Garrett
Offertory, The Lord is Loving.....
Organist and choir-master, Mr. Douglas.

All Souls' Church—Heber Newton's—Madison Avenue and Sixty-sixth Street, New York City.

11 A. M.

Communion Service, in C..... E. Silas
Anthem, The morning stars sang together..... Stainer
Ascription, For unto us a child is born (Messiah)..... Handel
Offertory Noël..... A. Adam

4:30 P. M.

Sunday School Service..... Choir
Choir-master, Mr. R. H. Warren. Organist, Mr. Will C. Macfarlane.
Solo soprano, Miss Margaret H. Elliot; solo contralto, Mrs. Adele
Lais Baldwin; solo tenor, Mr. Richie Ling; solo baritone, Mr. Perry
Averill. Chorus: Miss E. M. Burrucker, Miss A. M. Drumm, Miss
Julia Peck, Mrs. Jessie Plumb, Miss A. Morehead, Miss Carrie M.
Finch, Miss F. Chapman, Mrs. Lillian Hickson, Mrs. Thorburn, Mr.
Watts D. Gardner, Mr. Philippean, Mr. G. W. Chapman, Mr. W. H.
Walker, Mr. W. M. Green. Librarian, Mr. James Behan.

Madison Avenue Reformed Church.

11 A. M.

Pastoral symphony.....
There Were Shepherds..... Vogrich
Festival Te Deum, E flat..... Chapman
The Manger Cradle..... Neidlinger
Oh, Zion that tellest..... Gounod
I will extol Thee.....
With violin obligato.
Hallelujah chorus..... Handel
Conductor and organist, Wm. R. Chapman. Solo quartet: Miss
Alice Stoddard Hollister, Miss Emily M. Lawler, Mr. Henry Lincoln
Case, Mr. Fredk. C. Hillard. Second quartet: Mrs. W. R. Chapman,
Miss Ella Smith, Mr. W. C. Benjamin, Mr. George M. Boynton, and
chorus of sixteen voices.

Fifth Avenue Baptist Church, Fifth Avenue and Forty-sixth Street.

11 A. M.

Organ prelude, Gloria in Excelsis..... Gounod
Hail the King..... Bartlett
Christmas cantata, Holy Night..... Niels Gade
Bethlehem..... Coombs
Tene, Noël.....
Postlude, Marche Religieuse..... Guilmant

7:45 P. M.

Organ prelude, Cantilene..... Salome
While all things were in quiet silence..... Gerrit Smith
Angels from the realms of glory..... George W. Warren
Far in the deep of the beautiful night..... Frank N. Shepperd
Offertory in C minor..... Batiata
The solo quartet consists of soprano, Miss Bertha Lincoln; alto,
Miss Emma Muller; tenor, Mr. Wm. H. Ruger; bass, Mr. Carl E.
Duff. They will be assisted on Christmas Day by a second quartet
consisting of Miss Banta, Miss Throop, Mr. Bissell and Mr. Mead.
Under the direction of Richard T. Percy, organist and choir-master.

Madison Avenue Baptist Church.

MORNING SERVICE.

Organ, March of the Three Kings..... Dubois
Anthem, Those Holy Voices..... Bartlett
Anthem, Brightest and Best..... Buck
Kyrie..... Gounod
Pater Noster..... Gregorian
Offertory, I know that my Redeemer liveth..... Handel
Carol, Off this night my heart rejoices..... Bartlett
Organ postlude..... Chopin
Homer Bartlett, organist. Soprano, Miss Ida Belle Croley; tenor,
Mr. Henry Dunman; contralto, Miss Martin; basso, Mr. George Mar-
tin Huss.

St. James' Church, Seventy-first Street and Madison Ave- nue.

MORNING.

Messe Solennelle..... Gounod
Anthem, O sing to God.....
Christmas Introit..... Stubbs

AFTERNOON.

Selections from The Messiah..... Handel
Organist and choir master, Alfred Stubbs Baker, B.A. Soprano
soloists, William Elliott, Alfred Hoffman, Arthur Metz, William Rhod-
us, Edward Schutinger, Oscar Worm, Erwin Worm; sopranos,
Marcus Beach, Arthur Brombacher, Horace Bucknall, William
Byrne, George Cartwright, John Cotchett, Horace Collins, William
Dumblinski, Conrad Herman, Malcolm Hunt, George Moog, Edward
Murphy, Frank McCutchen, Edward Stoibrand, Gussie Stout, Wil-
liam Shroeder, Charles Strippel, Hollis Taylor, Robert Tindale, James
Watson, Fred. Willis; alto soloist, Frank H. Lake; altos, William
Heesler, Robert Hunt, H. C. Perrin, Frank T. Seibert, William Toop;
tenor soloist, Frank H. Potter, M.A.; tenors, Alex. Richardson, E. A.
Rodenburg, Henry Savage; basso soloist, Walter B. Safford;
basses, John E. Atkins, Prescott Le Breton, Remington P. Fairlamb,
W. H. James, E. W. Belden.

Brick Presbyterian Church, Fifth Avenue and Thirty-seventh Street.

11 A. M.

Prelude, Pastorale in F..... Kullak
Anthem, Rise, happy morn..... Walter C. Gale
Sanctus, in F..... Tours
Anthem, Sing, O Heavens.....
Offertory, She pondered in her heart, (contralto solo from
the First Christmas Morn)..... Leslie
Postlude, Hallelujah chorus (from the Messiah)..... Handel

4:30 P. M.

Prelude, Night in Bethlehem (introduction to First Christmas
Morn)..... Leslie
Anthem, Like silver lamps..... Barnby
Response, Cradle song of the Virgin.....
Postlude, overture to the Messiah..... Handel
Walter C. Gale, organist and choir-master. The soloists will be as
follows: Soprano, Miss Hortense Pierce; contralto, Mrs. Frederic
Dean; Tenor, Mr. Harry R. May; basso, Mr. Wm. E. Harper.

St. Thomas' Church.

MORNING.

Processional, Hymn 23, Shout the glad tidings..... Avison
Venite..... Plain Song, 8th Gregorian tone
Psalm 119, 45 and 85..... Plain Song
Te Deum, in E (composed for this festival)..... G. W. Warren
Introit, Anthem, There were shepherds, with an aria for
Chas. Vincent, Mus. Doc.
Kyrie Eleison, in C.....
Gloria tibi, in C..... King Hall
Sanctus, in C.....
Gloria in Excelsis, in C.....
Hymn 23, Adeste Fideles..... J. Reading, 1677-1704
Ascription, Glory be to God in the highest, with brass instru-
ments and drums..... Mozart
Offertory, Jesu, Hail, Child most Holy, solo contralto,
chorus with harp obligato..... G. W. Warren, 1892
Carol, Infant so gentle, Ancient Gascon, adaptation har-
monised.....
Hymn 17..... Dr. Stainer
Nunc Dimittis, tonus regius..... Sir John Stainer
Recessional, Bethlehem (Nativity Hymn)..... Gounod

EVENING.

Processional, carol, Hosanna to the King..... G. W. Warren
Psalm 119..... Plain Song, 8th Gregorian tone
Cantata Domino, in..... S. B. Hodges
Hymn 24, Angels from the realms of glory..... G. W. Warren
Offertory Carols.....
Story of glory.....
See amid the winter's snow.....
The first Nowell..... Traditional
The snow.....
Noël, duet and chorus.....
In excelsis gloria.....
Recessional Carol, Venite, Adoremus Dominum, Ancient Italian Carol

Organist and director, Geo. William Warren.
Assistant organist, Will C. Macfarlane; harpist, Alfred P. Toulmin;
solo soprano, Mrs. Marie Grimm; solo contralto, Miss Emily Winant;
solo tenor, Benjamin E. Harwood; solo basso, William R. Squire, and
a double chorus decani and cantoris of forty five voices.

St. Mark's Church, Tenth Street and Second Avenue.

Prelude, overture and pastorale (The Messiah)..... Handel
Carol..... Barnby
Venite in E flat.....
Te Deum in C (new)..... Buck
Jubilate in B flat..... Glöckner
Introit, Hymn 25 (old tune).....
Anthem, Hail the King..... Homer N. Bartlett
Offertory, anthem, The Holy City..... Shelley
Sanctus..... Rossini
Communion Hymn 207..... Hodges
Gloria in Excelsis..... Schubert
Recessional Hymn 23, Shout the glad tidings.....
Postlude, Hallelujah..... Beethoven
Organist and choir-master, William E. Mulligan. Soprano, Miss
Bessie F. Talmay, Miss Teresina Schmandt; contraltos, Mrs. Chap-
man-Lindun, Mrs. Drummond; tenors, Mr. Harry Pepper, Mrs. C. C.
Ferguson; basses, Mr. John C. Dempsey, Mr. C. M. Fitzgerald.

Grace Church, Broadway and Tenth Street.

9 A. M.

Hymn 20, Hark! what mean those holy voices? H. 2d..... Redhead
Offertory Anthem, Isaiah 54, 6..... Percival
Unto us a child is born unto us a son is given;
Praise God, from whom all blessings flow.
Sanctus in F..... Wesley
Hymn 16—Tune, Hail, thou long expected Jesus (G.).
Gloria in Excelsis in E flat..... Lloyd

MORNING PRAYER, 11.

Anthem, Isaiah 53, 7, 9..... Handel
Venite, Cathedral Psalter, 126..... Camidge
Proper Psalms 119, 45, 85.
First lesson: Isaiah 9, 1-8.
Second lesson: St. Luke 2, 1-15.

Te Deum..... in B flat..... Churchhill
Benedictus.....
Hymn 23, Shout the glad tidings (H.).
Kyrie Eleison in E flat..... Eyre
Hymn 18, While shepherds watched their flocks (G.).
Offertory, anthem, Isaiah 53, 7, 9.
Sanctus in D..... Cooper
Hymn 206, And are we now brought near to God (T.).
Gloria in Excelsis, Service Book, 221.

EVENING PRAYER, 4.

Hymn 17, Hark, the herald angels sing (T.).
Gloria Patri, Cathedral Psalter, 120..... Smart
Gloria in Excelsis in C..... Selby
Proper Psalms 89, 110, 132.
First lesson: Isaiah 7, 10-17.
Second lesson: Titus 2, 11, and 3, 1-9.
Magnificat..... in C..... Selby
Nunc Dimittis.....
Hymn 202, tune Merton.
Hymn 22, tune Lambeth (H.).
Hymn 36, tune St. Ananias (T.).
Musical director, S. P. Warren; soprano, Miss Ida W. Hubbell;
alto, Miss Adah Foreman; tenor, Mr. George Simpson; basso, Dr.
C. E. Martin, and chorus.

The Disciples of Christ, Fifty-sixth Street, Between Eighth and Ninth Avenues.

EVENING PROGRAM, 8.

Organ, Nazareth..... Gounod
Invocation.....
Hymn 74, Coronation.....
Anthem, Arise, shine, for thy light..... G. J. Elvey
Hymn 190, Hark, the herald angels sing.....
A dress..... By the Pastor
Soprano solo (selected)..... Mrs. A. E. Mortimer.
Short anthem, Wonderful Night..... A. P. Howard
Hymn 190, Hail to the Lord's anointed.....
Anthem, King all glorious.....
Christmas..... Barnby
Anthem, While the stars are gleaming bright..... Newcomb
Male quartet, Hosanna in the highest.....
Hymn 481, Watchman, tell us of the night.....
Anthem, Lift up your heads (from the Messiah).....
Doxology and Benediction..... soprano; sopranos, Mrs. A. E.
Mortimer, Mrs. G. J. Carter, Miss Caille, C. Henley, Miss Flossie
Boyd, Miss Dora Bellows; altos, Mrs. F. M. Johns, Miss Ida Mess-
lage, Miss Bessie Carter, Miss Willie Richards, Mrs. J. Blackwood;
tenors, Mr. J. Nicholl, Mr. T. Francis, Mr. W. Willin, Mr. T. Ash-

worth, Mr. J. Smith; basses, Mr. J. H. H. Messlage, Mr. R. Christie, Mr. A. S. Heaney, Mr. A. Sturges, Mr. F. Smith, Dr. J. A. Kyle, Mr. R. C. Dykes.

St. George's Church, Stuyvesant Square.

COMMUNION SERVICE WITH CAROLS, 7.

Processional carol, Glorious Birthday of Our Lord.
Carol, carol, sweetly carol.
Carol, Stars are bright and beaming.
Recessional Hymn 24, Angels from the realms of glory.

MORNING PRAYER, SERMON AND HOLY COMMUNION, 11.

Processional Hymn 17, Hark, the herald angels sing..... Mendelssohn
Venite, Plain song.
Te Deum Laudamus, G..... Calkin
Jubilate Deo, G..... Calkin
Anthem, Cantique de Noël..... Adam
Hymn 22, It came upon the midnight clear..... Hardy Norseman
Hymn 19, O come, all ye faithful.
Offertory Anthem, Sing and rejoice..... Barnby
Ascription, Old Hundred..... Gounod
Sanctus, Messe Solennelle..... Gounod
Communion Hymn 207..... Hodges
Gloria in Excelsis..... Old Chant
Nunc Dimittis (Tonus Regius).
Recessional Hymn 24, Angels from the Realms of Glory.
Organ Postlude.

MUSICAL SERVICE. EVENING PRAYER AT 8.

Processional Hymn 17, Hark, the herald angels sing..... Calkin
Nunc Dimittis..... in G..... Calkin
Anthem, Cantique de Noël..... Adam
Hymn 9, O come, all ye faithful.
Anthem, Behold, I bring..... Barnby
Offertory Anthem, Noël..... Gounod
Recessional Hymn 24.
Organist and musical director, Wm. S. Chester. Soloists: Soprano, Miss Josie F. Bassett; contralto, Miss Della Niven; tenor, Mr. Wm. A. Prime; baritone, Mr. Albert F. Arveschou.

Thirteenth Street Presbyterian Church.

Mr. Elliott, organist. Mr. Maxwell, director.

MORNING.

Bonum Est..... Harrison Millard Quartet
Les Rameaux..... Faure
Mr. Alward.

EVENING.

Arise, Shine, for thy light has come, Quartet..... Buck
Comfort Ye..... Handel

Choir: Mrs. Jessie Maxwell, soprano; Miss Annie Renner, contralto; Wm. R. Maxwell, tenor; H. S. Alward, bass. Mixed chorus of sixteen.

St. John's Chapel (Trinity Parish), Varick Street, Between Beach and Laight.

11:30 A. M.

Choral celebration.
Processional Hymn 17.
Communion service (Messe Solennelle)..... Gounod
Introit, Hosanna in the Highest..... Gounod
Offertory, O sing to God your hymns of gladness..... Gounod
O Saving Victim..... Le Jeune
Recessional Hymn, The faithful shepherds..... Le Jeune
Principal singers, sopranos, Masters Stanley Patinson and Louis K. Le Jeune; tenor, Mr. Phillips Tomes; alto, Mr. Alex. McPherson; basso, Mr. Arthur R. Seaton; choir twenty-five men and eight boys.

Church of St. John the Evangelist.

Processional, Adeste Fideles..... Bennett
Venite..... Smart
Introit, Arise, Shine..... Calkin
Offertory, Sing, O heavens..... Tours
Recessional Hymn 17..... Mendelssohn
Frederick W. Smythe, organist and choir-master. Soloists: Miss Bancker, Miss Ryerson, Mr. Millard, Mr. Parks.

St. Luke's Lutheran Church, West Forty-second Street.

Soprano solo duet, Bethlehem..... Bartlett
Miss Fendrich and chorus.
The program for Christmas Day is, before the sermon, Uns ist ein Kind geboren, by N. Jannberger. Chorus with alto solo and quartet.
Organist, C. H. Mann. Soloist, Miss Fendrich (1). Quartet, Miss Fendrich (1), Miss Fendrich (2); tenor, Dr. Diegler; basso, Dr. Schuster.

St. Michael's P. E. Church, Corner Ninety-ninth Street and Amsterdam Avenue.

CHRISTMAS DAY, 10:30 A. M.

Psalter..... Gregorian Tones
Te Deum, in D..... F. A. Mann
Benedictus, in B flat..... C. V. Stanford
Anthem, Hallelujah (Mount of Olives)..... Beethoven
Mass, in D..... Frank L. Moir

FULL CHORAL SERVICE, 4 P. M.

Magnificat and Nunc Dimittis, in A flat..... A. H. Mann
Psalter, Gregorian Tones..... A. H. Mann
Anthem, Gloria from 12th Mass..... Mozart
Choir of fifty voices—Thirty boys. Organist and choir-master, Walter O. Wilkinson.

Church of the Holy Trinity, Madison Avenue and Forty-second Street.

Processional Hymn 17..... Mendelssohn
Anthem..... Gregorian Chant
Proper Psalms, 19, 45 and 85.
Te Deum..... in E..... H. W. Parker
Benedictus..... H. W. Parker
Introit..... T. Barnby
Communion office, in E..... H. W. Parker
Hymn 23..... F. Reading
Offertory Anthem..... J. Barnby
Recessional Hymn 16..... Mendelssohn

EVENING.

Processional Hymn 17..... Mendelssohn
Proper Psalms 89, 110 and 122.
Service, in E..... H. W. Parker
Offertory Anthem..... H. W. Parker
Hymn 26..... Lambeth
Recessional Hymn 24..... Henry Smart
Organist and choir-master, Horatio W. Parker.

Church of the Heavenly Rest, 551 Fifth Avenue.

CHRISTMAS DAY, 1892, 11 A. M.

Processional, The faithful shepherds..... Le Jeune
Venite, Cathedral Psalter.
Te Deum and Benedictus in B flat..... Stanford
Anthem, O sing to God..... Gounod
Communion Service in E flat..... Stainer

4 P. M.

Magnificat and Nunc Dimittis in B flat..... Stanford
Anthem, Like silver lamps..... Barnby
Regular choir of twenty boys and ten men. Organist and choir-master, Walter H. Hall; trebles, Charles Hoffman, Norman Fyffe, Cyrus Edwards, Ernest Lucas, Eric Goodwin, George Mitchell, David Horan, Harold Naisawald, Wesley Woodward, Harry Atkinson, Alayne Weiss Stanley Edwards, Percy Lucas, James Foye, John Roberts, Charles Chivers, George Decker, W. H. Collinson; altos, Jacob Niemann, Percy Street, C. Lorillard Maux; tenors, Fred. Harvey, Francis Feldman, John Williams; basses, Wood McKee, H. C. Hartley, P. A. Parkhurst, Samuel Hobson.

All Souls, Unitarian.

Te Deum..... D. Buck
Psalm 24 (new)..... J. Mosenthal
Now to the king eternal..... Reinhold Hermann
Organist and choir-master, Joseph Rosenthal. Quartet—Soprano, Miss Gertrude Griewold; contralto, Mrs. Alec Irving; tenor, Mr. H. E. Distelhurst; bass, Mr. Emil Senger.

Marble Collegiate Church, Corner of Fifth Avenue and Twenty-Ninth Street.

MORNING.

Te Deum in G..... Calkin
Gloria Patri in G..... Calkin
Introit Hymn, Angels from the realms of glory..... Warren
(Children's voices.)
Offertory, Behold I bring you glad tidings of great joy..... Barnby

EVENING.

Anthem, O Sing to God..... Gounod
Gloria in Excelsis in F..... Tours
Offertory, It came upon the midnight clear..... Sullivan
Organist and director, Henry G. Hanchett, M. D. Soloists, soprano, Mrs. Anna Burch; contralto, Mrs. Sarah Baron-Anderson; tenor, Mr. Thomas Evans-Greene; basso, Mr. H. B. Phinny.

St. Paul's Chapel—Trinity Parish.

MORNING SERVICE, 10:30.

The Rev. James Mulcahey, D. D., will officiate and preach the sermon. He will be assisted by Revs. W. M. Geer and Robt. M. Kemp. The musical program, under the direction of Mr. Leo Kofler, organist and choir-master, is as follows:

Processional Hymn, The babe of Bethlehem..... J. Stainer
Venite..... Hilie
Gloria Patri to proper psalms, No. 19, No. 46, No. 85..... J. King
Te Deum Laudamus in F..... H. J. King
Benedictus in D..... J. Stainer
Introit, Behold My Servant..... W. W. Gilchrist
Kyrie and Gloria Tibi..... H. J. King
Hymn No. 24..... E. Kolner

SERMON.

Gloria Patri..... Randall
During offertory, Nazareth..... Gounod-Buck
Ascription, Come let us adore Him..... Mendelssohn

HOLY COMMUNION.

Surreum Corda and Sanctus..... H. J. King
Hymn No. 209..... D. E. Hodges
Gloria in Excelsis..... H. J. King
Nunc Dimittis..... Stanford

EVENING SERVICE.

Processional Hymn No. 22..... Westlake
Proper Psalms, 99, 110, and 122..... Chant
Magnificat in F..... H. J. King
Nunc Dimittis in F..... H. J. King
Hymn 23..... John Goss

ADDRESS.

Oratorio, The Birth of Jesus..... Carl Stein
The choir consists of a well-trained chorus and the following double quartet: First soprano, Mrs. Ida R. Rice; second soprano, Miss Clara B. Leek; first alto, Miss Edith Tuttle; second alto, Miss Florence N. Bachman; first tenor, Mr. George O'Reilly; second tenor, Mr. C. Elbert McGown; first basso, Mr. Walter Grafton; second basso, Dr. George Rogers.

St. Ann's Church, West Eighteenth Street.

MORNING PRAYER AND HOLY COMMUNION, 10:30.

Morning Service in F..... Tours
Communion Service in E flat..... Cruickshank
Anthem, Glory to God in the Highest..... Pergolesi
Anthem, Behold I bring you good tidings..... Crament

EVENING PRAYER, 8.

Magnificat and Nunc Dimittis in A flat..... Mann
Anthem, Break forth into joy..... T. Ridley Prentice
Treble soloists, Wm. Ford, Arthur Knight; trebles, Wm. Page, Fred Jones, Chas. Nease, Edw. Hegeman, Arthur Scott, Ray Williams, Herbert Conner, Edw. Mitchell, Tom Ritchie, Chas. Nesamora, Henry Halpern, William Halpern, Douglas McKee, Walter Jones, Samuel Haas, August Alberts; alto soloist, G. H. McNab; altos, Paul S. Halpern, Edwin Farlow; tenor soloist, M. de M. Woodcock; tenors, Wm. Kitchener, Henry Miller; basso soloist, John Palmer; bassos, P. Wicks, R. Young.

St. Agnes' Chapel, Trinity Parish.

MORNING, 11.

Processional Hymn 25..... Reading
Psalter, for the day, Psalms 19, 45 and 85.
Te Deum, in G..... Calkin
Jubilate..... Handel
Communion Service..... Tours and Garret
Hymn 17..... Mendelssohn
Offertory..... Gounod
Recessional Hymn 24..... Smart

EVENING, 4:30.

Processional Hymn 25..... Reading
Psalter for the day, Psalms 95, 110 and 122.
Magnificat, in A flat..... Mann
Nunc Dimittis, in A flat..... Mann
Introit..... Stubbis
Hymn 17..... Mendelssohn
Offertory..... Handel
Recessional Hymn 24..... Smart
Director, G. Edward Stubbis. Choir, twenty-four boys and sixteen men. Soloists are: Sopranos, Wm. J. Muller, Elmer Jacobs, John Bruggeman; tenor, Chas. M. Paine; alto, F. M. Greenhaigh; bass, Dr. Carl Dufft.

Church of the Redeemer, 1013 Park Avenue.

MORNING.

Processional, Hymn 21, Christians Awake (1766)..... Wainwright
Te Deum in B flat..... King Hall
Introit, Psalm 117, Gregorian tone 6, 2.
Kyrie and Gloria and Gratia Tibi in F..... Tours
Credo, Monotone.
Hymn 19, Adeste Fideles..... J. Reading
Offertorium, Like silver lamps..... Barnby
Surreum Corda, plain song.
Sanctus, Benedictus Qui Venit, Agnus Dei and Gloria in Excelsis in F..... Tours
Nunc Dimittis (Tonus Regius)..... Gregorian
Processional Hymn 17, Hark, the herald angels..... Mendelssohn

EVENING.

Processional, hymn 21.
Psalms 110, 111..... Gregorian
Magnificat..... King Hall
Hymn 24, Angels from the realms of glory..... H. Smart
Offertorium, Sing, O Heavens..... Tours
Processional hymn, 17.
Vested choir of about forty-five boys and men. Organist and choir-master, H. J. Winter Cotton; trebles, A. B. Butcher, Chas. R. Mignon, James Howe, Geo. C. Dossay, Elmer W. Finley, L. C. Maunee, W. E. Christie, R. H. Parkhurst, William Hooper, Arthur Green, Harold Green, E. P. Cirtfelder, Henry Kinoy, Francis Von Sien, Sturzenegger, Joseph Hayes, Chas. Willie, John Scholl, Frank Shea, Henry Briner; altos, Alfred Subad, Geo. Petersen, E. Kudwill, Willie Seaman, Walter C. Drumgold, Chas. Leake, Robt. Earle, Ezra Terry; tenors, Messrs. Thos. R. Hurley, Alvin T. Holden, E. W. Russell, M. D. C. H. Childs, George Caldwell, George Humphreys, Hymes, Henry Foster; basses, Messrs. Godfrey R. Reed, Sydney Tomlinson, Henry L. Taylor, W. B. James, Arthur Dease, George Seaman, Henry Seaman, C. S. Hill. Soloists—Treble, Arthur Green, George Dossay, Elmer Finley, Charles Mignon; alto, Charles Leake, Robert Earle; tenor, Mr. O. T. Holden and Dr. E. W. Russell; bass, Messrs. G. R. Reed, H. L. Taylor, W. B. James.

St. Bartholomew's Choir, 344 Madison Avenue.

MORNING PRAYER, 9:45 A. M.

Processional, Hymn 17.
Venite, Anglican Chant..... Hayes
Te Deum Laudamus..... in A..... Mendelssohn
Jubilate Deo..... Mendelssohn

HOLY COMMUNION AND SERMON, 11 A. M.

Processional, Hymn 25.
Introit, from "The Messiah"..... Handel
Soprano relative and chorus.
Kyrie and Gloria, in A..... Mendelssohn
Offertory Anthem, Noël..... Adolphe Adam
Tenor solo and chorus.
Sanctus..... Berlioz
Gloria in Excelsis, plain song.

EVENING SONG, 4 P. M.

Processional, Hymn 25.
Psalm 122, plain song.
Magnificat..... in E flat..... S. A. Baker
Nunc Dimittis..... Henry Smart

Anthem, The Angel Gabriel was Sent..... Bach
Offertory Anthem, from the Christmas Oratorio..... Gounod
Recessional, Nativity Hymn (Bethlehem)..... Gounod
Organist and musical director, Richard Henry Warren. Assistant organist, Mr. John D. Hayes. Soloists—Soprano, Mrs. Theodore J. Toedt; contralto, Mrs. Hattie Clapper Morris; tenor, Mr. James H. Ricketson; bass, Frans Kemmers. Harpist, Mr. Paul Surth. Chorus of thirty mixed voices.

South Church.

MORNING SERVICE.

Organ Prelude, The Manger..... Alex. Guilmant
Anthem, chorus, Gloria in Excelsis..... Pergolesi
Response, Angels from the Realm of Glory..... R. H. Warren
(Baritone, alto and tenor solo and chorus.)
While Shepherds Watched Their Flocks, quartet..... H. N. Bartlett
Like Silver Lamps, ascription, chorus..... Sir Joseph Barnby
Offertory, High Heaven Hath Stood to Earth, soprano solo, violin obligato..... Ch. Gounod
Parting Carol, Once a Little Baby Lay..... Gerrit Smith
Organ Postlude, Offertory, Noël..... Jules Grison

AFTERNOON PRAISE SERVICE.

Organ prelude, Pastorale..... A. Corelli
Music of the Spheres, quartet for strings..... A. Rubinstein
Light of the World, oratorio..... Sir Arthur Sullivan
Organ prelude, Fantasy on Old English Carols..... W. T. Heat
Organist and conductor, Gerrit Smith, Mus. Doc. Assistant organist, Mr. F. R. Gilbert. First quartet, soprano, Mrs. Gerrit Smith; contralto, Mrs. Clara Poole King; tenor, Mr. Herman Howard Powers; baritone, Mr. Francis Fischer Powers.
Second quartet, soprano, Mrs. S. M. Woodsum; contralto, Miss Ida F. Winslow; tenor, Mr. Addison F. Andrews; bass, Mr. William P. Dickson. Chorus of twenty-four voices.

Holy Trinity Church, 122d Street and Lenox Avenue.

MORNING PRAYER AND HOLY COMMUNION AT 9.

Processional, Adeste Fideles.
Venite and Gloria..... 8th Gregorian Tone
Te Deum..... Dr. Stainer
Benedictus..... Dr. Stainer
Introit, The morning stars sang together..... Gounod
Service in G..... Gounod
Recessional.

HOLY COMMUNION AT 11.

Anthem, O Holy Night..... Adolphe Adam
Offertory The Word is Flesh Become..... Gounod

EVENING AT 7:45.

Processional, O Zion, Blest City..... Hilie
Gloria..... Peregrine Tone
Service in G..... J. B. Calkin
Anthem, Your Songs of Joy..... Gounod
Recessional, Silent Night..... Barnby
Postlude, Marche Pontificale..... Widor
Surprised choir of twenty-two men and women. Choir-master and organist, Frank Treat Southwick; soprano, Ella Pfaff; contralto, Mrs. Sophie Pell; tenor, Mr. Henry Dwight; bass, Mr. John Shaw; harpist, Miss Aviee Boxall.

Trinity Chapel, West Twenty-fifth Street, Near Broadway.

MATINS, 10:30.

Processional Hymn, O come, all ye faithful..... Reading
Venite..... Davy
Psalter..... Greene
Te Deum, in G..... Dr. H. Cooke
Benedictus..... Spofforth
Introit, To Hail Thy Rising, Sun of Life..... Arne
Kyrie, Creed, Sanctus, Benedictus, Agnus and Gloria, in E flat..... Kyrie
Hymn, Hail! Thou Long Expected Jesus..... German
Offertory, While Shepherds Watched their Flocks..... Best

EVEN SONG, 4 P. M.

Psalter..... Ouseley and Barnby
Magnificat and Nunc Dimittis, in D..... Gilbert
Anthem, Glory to God, and For Unto Us..... Handel
Hymn, The Day is Past and Over..... Dykes
Recessional Hymn, Angels from the Realms of Glory..... Smart
Organist and director, Dr. Walter B. Gilbert. Tenors, Ch. H. Thompson, W. Bush, G. H. Gilbert, W. Matthews; alto, C. E. Martin, J. C. Gowing, T. Copley, I. Edwards; basses, A. J. Waud, H. Greiner, J. B. Gill, E. L. Peck, H. H. Meccard, R. M. Hyde; trebles, R. Edwards, C. H. Covell, J. W. Betty, J. H. Chapman, T. Pitscherry, H. Kohler, J. M. Betty, V. Schmidt, A. C. Meurer, S. F. Whitman, A. Chapman, M. Kohler, L. Smith, J. Triebele, N. Hazard, H. Schneider, F. L. Driggs, H. Day.

First Presbyterian Church, Fifth Avenue and Twelfth Street.

11 A. M.

Organ..... Noël Polonais..... Alex. Guilmant
Anthem, There were shepherds..... Dudley Buck
Offertory, Noël (tenor solo and quartet)..... Baron F. de la Tombelle
Organ, Toccata (Fifth Symphony)..... Ch. M. Widor

4 P. M.

Organ, Offertoire sur un Cantique Picard..... Jules Grison
Anthem, Angelic Voices..... Ch. Gounod
Nazareth (alto solo and quartet)..... Jacques Bouhy
Organ, Noël Espagnole..... Alex. Guilmant
Mr. William C. Carl, organist and musical director. Miss Maud Sherman, soprano; Mrs. Antonia Sawyer, contralto; Mr. David G. Henderson, tenor; Mr. Wm. L. Richardson, baritone.

Kensington Avenue Baptist Church, 111th Street and Lexington Avenue.

10:30 A. M.

Voluntary, Largo..... Handel
Te Deum..... F. W. Batchelor
Brightest and best are the Sops of the morning..... Dudley Buck
Offertory, Cantique de Noël..... Adam
Miss Hulda Goodman, with violin obligato by Miss Helen St. Clair.
Postlude, Hallelujah Chorus..... Handel

7:30 P. M.

The entire evening service will be devoted to the performance of "The Christ," a Christmas cantata by Chas. B. Rutenber, given by the quartet choir and second and third quartets and Lexington Avenue Choral Society of over seventy-five voices.
Postlude Offertory..... Thayer
Miss Fanny M. Spencer, organist and musical director. Soprano, Miss Hulda Goodman; contralto, Mrs. Alex. E. McCrea; tenor, Mr. W. A. Bentley; bass, Mr. J. Clancy Smart. Assisted by Miss May-

bell Campbell, Miss Helen St. Clair, sopranos; Miss Ethel Campbell, Miss Edith Barton, contraltos; Mr. W. H. H. Holton, Mr. Harry Coe, tenors; Mr. J. Sinclair, Mr. W. J. Stewart, basses.

Eighteenth Street M. E. Church.

Processional Hymn, draw nigh Emanuel.....Ancient Melody
Invocation and Our Lord's Prayer.....Sir Hy. Hiles
Anthem, O Zion, blest city (from "The Crusaders").....H. R. Shelley
Scripture Lesson and Gloria Patri.....Novello
Anthem, Adeste Fideles.....H. R. Shelley
Hymn, Hark, the herald angels sing.....C. B. Ford
Recessional, Angels from the realms of glory.....Th. DuBois
Organ Postlude, Toccata in D.....C. B. Ford
Organist and musical director, Chas. Bigelow Ford. Soloists, Miss Carrie E. Ket, Miss J. Marion Drew, Miss Mildred A. Marten, Mr. Edgar Austin Lear, Mr. Herbert Bentley and a chorus.

Church of the Divine Paternity, Fifth Avenue and Forty fifth Street.

11 A. M.
Prelude.....Harp and Organ.
Anthem, Sing O Heaven.....Tours
Gloria Patri.....Double Quartet.
Solo, I will extol Thee "Elijah".....Parsons
Anthem hymn, Christmas.....Costa
Anthem hymn, Christmas.....Shelley
Offertory solo, O Thou that tellest ("Messiah").....Händel
Organ Postlude, Offertoire (D).....Batiste
7:45 P. M.
Prelude.....Harp and Organ.
Anthem, Alleluia.....Wilson
Prayer response, Blessed is He who Cometh.....Gounod
Hymn, Sweet Babe of Bethlehem.....Warren
Offertory solo, The Heavenly Message.....Coombs
Organ Postlude, March Brillante.....Guilmant
Organist and choir director, Mr. E. A. Parsons. Solo quartet—Soprano, Miss Elizabeth C. Gaffney; contralto, Miss Emma Estella Potts; Tenor, Mr. J. Jerome Hayes; bass, Mr. Van Rensselaer Wheeler. Assistant quartet—Soprano, Miss Cora Barnabee; contralto, Miss Laura Graves; tenor, Mr. T. M. Ryerson; bass, Mr. Charles Hale. Harp, Miss Elizabeth Sloman.

Church of the Blessed Sacrament, corner Boulevard and Seventy-first Street.

Processional, Adeste Fideles.....Gounod
Second Mass, entire.....Haydn
Offertory, Noël.....Adam
Processional, Adeste Fideles.....Novello
VESPERS.
Vespers and Magnificat.....Millard
Adeste Fideles.....Novello
Tantum Ergo.....Bergé
Organist, Mrs. Austin. Soloists, first soprano, Matilda Gerlach; second soprano, Mrs. B. Dolan; alto, Miss Bella Droyer; bass, Mr. Paul Dorgan. With chorus.

Church of St. Francis Xavier, West Sixteenth Street.

SOLEMN HIGH MASS, 6:30 A. M.
De Nativitate.....B. O. Klein
St. Cecilia Choir.
SOLEMN HIGH MASS, 11 A. M.
Christmas prelude, for organ and orchestra.....B. O. Klein
Asperges.....B. O. Klein
Processional, Adeste Fideles.....Novello
Messe Solennelle.....Gounod
Offertory, Jesu Redemptor.....Gounod
Postlude.....Widor
SOLEMN VESPERS, 8 P. M.
Psalm.....Cima and Witt
Hodie Christus.....B. O. Klein
Alma.....Palestrina
Benedictus.....Gounod
Tantum Ergo.....Durante
Chorus of fifty boys and men. Organist, Mr. B. O. Kline. Choirmaster, Rev. J. B. Young, S. J. Tenor, Mr. E. Arenella; baritone, Mr. G. Narbert; alto, Dr. Wm. Mahoney.

Old Epiphany House.

Processional, Hymn 19, Adeste Fideles.
From Psalm 45, 49 and 110
Psalter, selection for Christmas Day.
Te Deum, in D.....Sullivan
Jubilate, in D.....Field
Introit Hymn 27, St. Agnes.
Kyrie.....Mendelssohn
Gloria Tibi.....Tallis
Sermon Hymn 16, Trust.
Offertory, Behold I bring you good tidings.....Goss
Sanctus.....Wesley
Communion Hymn 307.
Gloria in Excelsis.....Old chant
Nunc Dimittis.....Tonus Regius
Recessional Hymn 34, Regent Square.
EVENING SERVICE.
Processional Hymn 23, Avision.
Psalter, selection 10.
Magnificat, in E flat.....Cooke
Nunc Dimittis, in E flat.....Cooke
After third collect, Hymn 22.
Sermon Hymn 19, Adeste Fideles.
Offertory, Behold I bring you good tidings.....Goss
Choirmaster, W. B. Crabtree. Assistant choirmaster, W. H. Fertis. With fourteen boys, ten men and fourteen women.

Sacred Heart Church, Fifty-first Street.

HIGH MASS, 11 A. M.
Grand opening march.....Mendelssohn
Messe Solennelle.....Gounod
Graduale, Toccata Principium.....Shiedermeyer
Bass solo with orchestra.....Mr. Jos. Lynde
Offertorium, Adeste Fideles.
Final chorus, with orchestra, Jubilate Deo (for five voices).....Asbinger
VESPERS, 7:30 P. M.
Opening prelude.....Guilmant
Vesper.....Decio Di Monte
Tenor solo, Alma Redemptoria.....Decio Di Monte
Alto solo, O Salutaris.....Rossini
Tantum ergo.....Riga
Organist and choirmaster, Frederik Breuer. Soprano, Miss Maria Glover; alto, Mrs. Lena Lookstone-Meyers; tenor, Mr. Joseph Frey; basso, Mr. Joseph Lynde; with a three fold quartet.
Prof. Henry Widmer's Orchestra of eighteen pieces (from Daly's Theatre).

St. Patrick's Cathedral.

SOLEMN HIGH MASS, 5 A. M.
Mass in C major.....Gounod
Offertory, Adeste Fideles.....Novello
SOLEMN PONTIFICAL MASS, 11 A. M.
Prelude for orchestra and organ.....Händel
Grand Mass in C major, for soli, chorus, orchestra and organ.....Luigi Cherubini
Graduale, for chorus, orchestra and organ.....Wigand
Offertory, Adeste Fideles.....Novello
Soli, chorus, orchestra and organ.
SOLEMN PONTIFICAL VESPERS, 4 P. M.
Dixit Dominus.....Barnby
Psalm of the day.....Gregorian
Magnificat.....Emmerich
Alma Redemptoria.....Durante
Tantum Ergo.....Rossini
William F. Pecher, organist and conductor. Soloists, soprano, Miss Hilke; alto, Mrs. Hartley; tenor, Mr. Kaiser; bass, Mr. Steinbuch. The chancel choir will be under the direction of Rev. Father Keilner. At the 11 A. M. service Mr. Arthur Mees will assist at the organ.

St. James Methodist Episcopal Church, corner Madison Avenue and 126th Street.

Organ prelude, "First Christmas Morn".....Henry Leslie
Processional, "Sing for Israel's golden morn" from "First Christmas Morn".....Henry Leslie
Sanctus and Benedictus (MSS.), Communion service in G.....Frank S. Moira
Anthem, "Christmas Eve, Behold a star appeareth".....Gade
Anthem, Pilgrims' chorus "Tannhäuser," "All hail to Thee, the new born Christ".....Wagner
Offertory, "Messiah".....Händel
Recit et Aria, "Behold, a virgin shall conceive," "O Thou that tellest".....Novello
Adeste Fideles.....Händel
Organ postlude, "Messiah," "Hallelujah".....Händel
Conductor, Frederic Dean. Organist, Mr. Paul Ambrose. Soprano, Mrs. Ogden Crane; contralto, Miss Fielding Roselle; tenor, Mr. Frederic Dean; basso, Mr. Alfred R. Kunz, and St. James' Christmas chorus of eighty voices.

The Bloomingdale Reformed Church, Broadway and Sixty-eighth street.

MORNING SERVICE, 11.
Prelude, Marche Solennelle.....Gounod
Anthem, Hail the King (with violin obligato).....Bartlett
Gloria.....Sage
Offertory, The Midnight Song (with violin obligato).....Loud
Anthem, It came upon a midnight clear (with violin obligato).....Heimud-Sage
Postlude, Hallelujah Chorus.....Händel
ORGAN AND VIOLIN RECITAL, 7:30 P. M.
Processional.....Guilmant
Grand march (violin.....Wagner
EVENING SERVICE, 7:45.
Anthem, Fear not.....Loud
Solo, Nazareth (with violin obligato).....Gounod
Offertory, The star of peace (with violin obligato).....Parker
Anthem, Calm on the listening ear of night (with violin obligato).....Fitzhugh
Postlude, Triumphal march.....Miné
Mr. Clarence Sage, organist and conductor. The choir consists of Miss Susie J. Bigotat, soprano; Mrs. M. Eugenie Fredricks, contralto; Mr. J. L. Dickenson, tenor; Mr. W. H. Hosford, bass; Mr. Theo. Arndt, violinist.

All Angels' Church, West End Avenue and Eighty-first Street, New York.

11 A. M.
Processional, The coming of the King. Make wide thy portals, life, behold!
Proper Psalm 118, 45, 85.
Te Deum, Festival in G.....Buck
Jubilate in D.....Buck
Introit.....Stainer
Kyrie Eleison in B flat.....Calkin
Communion Service in D.....Field
Hymn 35.....Jacobi
Offertory.....Jacobi
Recessional Hymn 17.
4 P. M.
Processional.....Haydn
Proper Psalm 110, 132.
Magnificat.....Mann
Nunc Dimittis.....Bartlett
Anthem, Bethlehem
Offertory Hymn 23, Angelic voices sang his glory.
Recessional Hymn 17.
Organist and choirmaster, Jas. M. Helfenstein. The solos on Christmas will be taken by the following: Trebles, Master Winfred Young, Master Harry Rhett, Master Milton Noyes; tenor, Mr. John Fulton; alto, Mr. Geo. Nilson. The choir is a vested chancel choir composed of thirty voices, boys and men.

St. Peter's Episcopal Church, Twentieth Street, West.

FULL SERVICE AT 11 A. M.
Anthem, Sing, O Heavens.....Tours
Gloria in D.....Warren
Anthem, St. Luke, 2, verses 10, 11, 14.....Schilling
Benedictus in E flat.....Schilling
Gloria Tibi in C.....Hardy
Offertory Anthem
Anthem, Glory to God in the highest.....Hand
Hymn 25.
Proper Psalm.....Trinity
Magnificat and Nunc Dimittis in D.....Garrett
Anthem, Benedictus and Gloria from Mass in G.....Von Weber
Organ, grand march.....Batiste
Organist and choirmaster, William Carman Handy; soprano, Miss Cora Purviance; contralto, Miss Irene van Tine; tenor, Mr. Geo. L. Robinson; bass, Dr. Geo. H. Her; chorus of twenty-five voices.
EVENING SERVICE, 7:45 P. M.
Proper Psalm.....Trinity
Magnificat and Nunc Dimittis in D.....Garrett
Anthem, Benedictus and Gloria from Mass in G.....Von Weber
Organ, grand march.....Batiste
Organist and choirmaster, William Carman Handy; soprano, Miss Cora Purviance; contralto, Miss Irene van Tine; tenor, Mr. Geo. L. Robinson; bass, Dr. Geo. H. Her; chorus of twenty-five voices.

Trinity Church.

HIGH CELEBRATION, 11 A. M.
Processional, Hymn 19.
Adeste Fideles.
Anthem, St. Luke, 2, verses 10, 11, 14.....Best
Communion service in E flat.....Guilmant
Offertory, Noël (for boys' voices).....Gounod
Recessional, Hymn 17.....Mendelssohn
MORNING.
Prelude, Offertory on two Christmas Hymns.....Guilmant
Postlude, Offertoire in C minor.....Grisson
AFTERNOON.
Prelude, Christmas Offertorium.....Lemmens
Postlude, Fantaisie sur le Noël.....De la Tombelle
EVENING.
Processional, Hymn 34.
Proper Psalm 96, 110, 132.
Magnificat and Nunc Dimittis in E.....H. W. Parker
Anthem from Messiah, Isaiah 9, 6; St. Luke 2, 8 to 14.....Händel
Pastoral symphony, played on gallery organ.....V. Baier
Hymn 30.
Recessional, Hymn 29.
Director and organist, Dr. A. H. Messiter. Assistant organist, Victor Baier.

Madison Avenue Presbyterian Church, Fifty third Street and Madison Avenue.

MORNING SERVICE, 11.
The Holy Night, organ.....Buck
Festival, Te Deum in E flat.....Marsh
Christmas, Awake, the Holy City (soprano).....Adams
Silent Night.....Barnby
EVENING, 8.
King, all glorious.....Barnby
Arise, Shine.....Williams
Offertory, Light of the better morning (alto).....Buck
Hail, Thou long expected Jesus.....Wilkinson
Organist and director, Mr. C. L. Harrington. Soprano, Mrs. Marion Hendrickson; alto, Miss Nellie S. Hyde; tenor, Mr. S. Fischer Miller; baritone, Mr. J. W. Grotelous, Jr. Assisted by chorus of twenty voices.

Madison Square Presbyterian Church.

11 A. M.
Sing, ye heavens.....Tours
Hark, what mean those holy voices.....Schumann
Jesus, Heavenly Master (trio).....Spohr
Great is Jehovah the Lord.....Schubert
7:45 P. M.
Solo, trio and chorus, from Christus.....Mendelssohn
My heart ever faithful (solo).....Bach
Saviour, when night involves the sky.....Shelley
Shepherds' Nativity Hymn.....Gounod
Organist and director, H. E. Parkhurst, assisted by a second quartet. Soprano, Mrs. L. M. Smith; alto, Mrs. C. D. Davis; tenor, William Barclay Dunham; bass, Purdon Robinson.

Calvary Baptist Church.

MORNING SERVICE.
Carol, While shepherds watched their flocks by night.....Cheesewright
Anthem, Praise from the skies.....Schnecker
Response, O Zion, that bringest good tidings.....Stainer
Offertory, Night of nights.....Van de Water
EVENING SERVICE.
Anthem, It came upon a midnight clear.....Nevin
Offertory, Upraise the strain.....Stanley
Miss Kate S. Chittenden, organist and director, assisted by the Calvary Choral Club of forty mixed voices and the Sunday school of 600 children. Soprano, Mrs. E. Hartz; contralto, Mrs. J. W. Macy; tenor, Mr. A. G. Theis; baritone, Mr. C. S. Hushnell.

BROOKLYN.

St. Peter and Paul's, Wythe Avenue, Brooklyn, E. D.

10:30.
Kyrie, Gloria, Credo, Sanctus, Benedictus.....Haydn
Agnus Dei.....Poniatowski
Graduale, O Salutaris Hostia (new, MSS.).....Brandeis
Veni Creator.....Beethoven
Offertory, Pastores.....Wiegand
Concluding with Adeste Fideles.
Organist and director, Frederick Brandeis. Solo Quartet—Soprano, Miss Anna L. Carey; alto, Miss Adeline Richard; tenor, Mr. Carl L. Preiger; bass, Mr. Ernest Koko; assisted by a quintet of strings.

Church of the Sacred Heart, Brooklyn.

Mass No. 1 in C.....Mozart
For chorus, solo, orchestra, brass band and organ.
Conductor and organist, Ludwig Dorer. Soloists, soprano, Miss McKinney; alto, Miss Dorer; tenor, Mr. Porter; basso, Mr. Roberts.

Church of St. Patrick, Kent and Willoughby Avenues, Brooklyn.

SOLEMN HIGH MASS AT 11 A. M.
Prelude for orchestra and organ, The Celebrated Largo, arranged from.....Händel
Grand Mass in C No. 13, for solo, quartet and chorus, with orchestra and organ.....Mozart
Kyrie for bass solo, quartet and full chorus.
Gloria in Excelsis Deo.....Chorus.
Qui Tollis.....Duet and Chorus.
Quoniam.....Quartet and Chorus.
Cum Sancto Spiritu.....Chorus.
Credo, Credo in unum Deum.....Chorus.
Et incarnatus est.....Tenor solo, Quartet and Chorus.
Et Resurrexit.....Chorus.
Sanctus, Sanctus, Sanctus Deus Sabaoth.....Chorus.
Benedictus Qui Venit.....Quartet and Chorus.
Agnus Dei for alto solo and chorus.
Offertory, Hymn for Christmas, Adeste Fideles, for soprano solo, duet, trio, quartet and full chorus, with orchestra and organ, arranged by.....Novello
Finale, Grand Solemn March in F for orchestra and organ.....Mendelssohn

SOLEMN VESPERS AT 7:30 P. M.

Prelude for organ, Christmas Pastorals.....Merkle
Psalm for the Festival.....Wilcox
Hymn for the Festival, Jesu, Dulcis Memoria, duet for tenor and alto, arranged from.....Donizetti
Cantic, Magnificat, for bass solo and chorus.....Nixon
Hymn for the season, Alma Redemptoria Mater.....Theo. Zimmers
Hymn for Benediction, Tantum Ergo, for tenor solo and double quartet.....Silas
Finale for organ, Grand Chœur, in C.....Dubois
Musical director, conductor and organist, Prof. Bernard O'Donnell.
Soprano, Miss Mary C. Keech, Miss Hattie V. Moore; alto, Miss Emma A. Dunn, Miss Margaret R. Fitzpatrick; tenor, Mr. Henry Woram, Mr. William McGinley; basses, Mr. Arthur S. Somers, Mr. Joseph B. Fitzpatrick, and a large chorus of selected voices.

Lafayette Avenue Presbyterian Church, Lafayette Avenue and South Oxford Street, Brooklyn.

CHRISTMAS MORNING SERVICE.
Organ prelude, The Manger.....Guilmant
Anthem, There were shepherds.....Gaul
Hymn, Joy to the world—the Lord is come.
Anthem, All they of Saba.....Rheinberger
Offertory, Nazareth.....Gounod
Hymn anthem, The glad tidings.....Brewer
Solo, O thou that tellest.....Händel
Chorus, Hallelujah.....Händel
Organ postlude, Christmas Offertoire.....Saint-Saëns
EVENING SERVICE.
Organ prelude, andante con moto, Symphony No. 3.....Widor
Anthem, Angelic voices.....Gounod
Hymn, Call Jehovah thy salvation.....Austria
Anthem, O holy night.....Adam
Offertory, chorus, List the cherubic host (Holy City).....Gaul
Hymn, Hark! the herald angels sing.....Mendelssohn
Solo, The Holy City.....Adam
Anthem, Gloria in Excelsis (Messe Solennelle).....Gounod
Organ postlude, Marche Pontificale, Symphony No. 5.....Widor
Organist and director, Mr. John Hyatt Brewer; sopranos, Miss Marie Van (solo), Miss Lottie Belle Taylor, Miss Margaret C. Gelston, Miss Addie M. Jones, Miss Rose A. Redgate, Miss Gertrude Miller, Miss Alberta Salmon, Miss Grace F. Tompkins, Miss Mathilde C. Hull, Miss Kate E. Corbit, Miss Clara Schauf, Miss Tillie Townsend; contraltos, Miss Tirzah P. Hamlen (solo), Miss Grace E. Bouton, Miss Ella L. Gilmore, Mrs. Gilbert Mathewson, Mrs. Arthur L. Knight, Miss Helen E. Brainerd, Miss Helen Folk, Miss Jennie B. Todd, Miss L. Gallot Stamm; tenors, Messrs. William R. Williams (solo) Andrew J. Sommer, Walter H. Volckering, Frederick O. Porter, Charles A.

Ford, Arthur L. Knight, Chas. R. Hutchings, Harry Gannon; basses, Messrs. Frederic Reddall (solo), Clifford W. Powell, Arthur L. Ruland, Gilbert Mathewson, William H. Wright, Arthur T. Stewart, S. H. Barrett, Ezra Baldwin, Walter C. Pitman.

Westminster Presbyterian Church, Brooklyn.

MORNING.

It came upon the midnight clear.....Shelley
When all things were in quiet silence.....MacFarren
In the evening, prelude, serenade, organ and piano.....Widor
Calm on the listening ear of night, by quartet.....Gilchrist
The manger cradle, by quartet.....Weidlinger
It came upon the midnight clear, quintet.....Gilchrist
Holy Christmas night, by ladies' trio.....Leeson
Heaven, by ladies' trio.....Henry Smart
Hark! what mean those holy voices? soprano solo.....Wm. C. Carl
Postlude, Marche Nuptiale, piano and organ.....Widor
Organist and choirmaster, G. Waring Stebbins; quartet, soprano, Miss Phelps; alto, Mrs. Hand; tenor, Mr. Kemball; bass, Mr. Webster; soprano soloist, evening, Miss Holmes; piano accompanist, Miss Rupprecht.

St. Ann's P. E. Church, Brooklyn Heights.

ORDER OF SERVICE—MORNING.

Te Deum in B flat.....Stanford
Anthem, Blessed be the Lord God of Israel.....Barnby
Communion Service in F.....Stainer

EVENING.

Psalms, chanted.....
Magnificat in D.....Turis
Nunc Dimittis in D.....
Anthem, The Star that now is shining.....Oliver King

VESTED CHOIR, MEN AND BOYS—11 A. M.; 7:30 P. M.

Organist and choirmaster, R. W. Crowe, Mus. Doc. Cantab.

St. Martin's Church, Brooklyn.

SOLEMN HIGH MASS 11 A. M.

Prelude, Andante.....Händel
Solemn procession, Of the father's love begotten.....Plain Song
Introit Hymn, Adeste Fideles.....Proper Melody
Mass in B flat, Mass in honor of St. Theresa.....La Hache
Sequence Hymn, Hark, the herald angels sing.....Mendelssohn
Offertory Hymn, Christians awake.....Wainwright
At the altars, While shepherds watched their flocks by night, Este
Processional, returning, Once in Royal David's city.....Gauntlett
Postlude, Marche Pontificale.....J. Lemmens

SOLEMN VESPERS 8 P. M.

Prelude, Introduction voluntary.....Henry Smart
Solemn procession, Of the father's love.....Plain Song
Psalms 110 and 132, VII, VIII.
Magnificat and Nunc Dimittis in B flat.....Painbrother
Office Hymn, O Christ, Redeemer of our race.....Ancient Melody
Christmas Carols—
See amid the winter's show.
A virgin most pure.
Good King Wenceslas.

During the collection, Hark, the herald angels sing.....Mendelssohn
Processional, returning, Once in royal David's city.....Gauntlett
Postlude, Allegro from second sonata.....Mendelssohn

Organist and choirmaster, Arthur Lawrence Brown; choristers—sopranos, Misses Berrall, Lanning, Doerflinger, Hathaway, Maney, Boys—Masters Musson, C. Hallidin, H. Jarvis, H. Hallidin, Meister, Cooke, Kenneth, Pethers; altos, Misses Thompson and Young; tenors, Messrs. Stokes, Gude, Hunting and Smithers; basses, Messrs. Ball, Hotchkiss, Wood, Elliott, Clarke, Reed and Munroe. Soloists—soprano, Miss Isabella Berrall; alto, Miss Nina Thompson; tenor, Mr. H. O. Hunting; bass, Mr. H. R. Elliott.

Grace Church—Episcopal—Brooklyn Heights.

HOLY COMMUNION, 7:30 A. M.

MORNING PRAYER, HOLY COMMUNION, 11.

Processional Hymn 94.
Psalms 119, 45, 95.
Te Deum, E flat.....E. R. Barrett
Benedictus.....Chant
Introit—St. Luke 2—15, 16, 20.....J. T. Field
Kyrie.....Chas. Gounod
Sanctus.....
Hymn 25.
Offertorium, Titus, 2, 11; Psalms, 98, 4; St. Matthew, 21, 9; St. John, 1, 4.....Joseph Barnby
Recessional Hymn 17.
4 P. M.

Processional Hymn 94.
Psalms 80, 110, 132.
Magnificat and Nunc Dimittis in D.....E. Prout
Hymn 20.
Anthem, St. Luke 2, 8, 14.....Max Vogrich
There, were shepherds abiding in the field, keeping watch over their flocks by night.
Recessional Hymn 22.
Organist and choirmaster, Henry E. Duncan.

Bergen Reformed Church, Jersey City.

MORNING SERVICE.

Anthem, O thou that tellest glad tidings.....Buck
Kyrie.....B flat.....Schubert
Glória Tibi.....
Festival Te Deum in D.....Buck
Anthem, Bethlehem.....Coombs
Hymn anthem, Angels from the realms of glory.....P. A. Schaeffer
Offertory, Birthday of a king.....Neidlinger

EVENING SERVICE.

Opening anthem, Angelic voices.....Gounod
Christmas service of Sunday School carols, etc.
Organist and director, Louis R. Dressler. Soprano, Miss L. Kompff; alto, Mrs. F. H. Molten; tenor, Fred. A. Parker; basso, Wm. F. Brown.

International Bureau of Music, 114 Fifth Avenue.

MR. LOUIS BLUMENBERG, the energetic manager of this extensive bureau, has the sole management of many of the best known artists on both sides of the Atlantic. His bureau is supplying artists everywhere. Among some of his artists we mention Mrs. Corinne Moore-Lawson, Miss Maud Powell, Mr. Raimund Von Zur Mühlen, Mr. F. Novara, with the Patti Company, Miss Myrta French, of the opera at Trieste; Miss Marie Maurer.

Mr. Blumenberg is also the sole representative of the Wagner Museum, of Vienna, which will probably be brought to this country.

Budapest.—A new trio society has been formed at Pesth, comprising Mr. Adler Goldstein, pianist; Mr. B. von Herzfeld, violinist and concertmeister; Grützmaier, violinist.

Garibaldi's Hymn.—It is proposed to name an open square in Genoa after Alessio Olivieri, the old military musician who composed the Italian patriotic air named "Garibaldi's Hymn."

Vocal Specialists of New York.

IN this unique issue of THE MUSICAL COURIER we present our readers with three supplements, in two of which will be found, artistically engraved, twenty-four portraits of the leading vocal specialists of New York. The essays and biographical sketches that follow will give every one at least a glimpse of the personalities of the devoted masters of this department of musical art. On their unselfish toil, ceaseless labor of love, sometimes not even awarded the recognition of gratitude from pupils, we will not dwell at length. Suffice to say, no more earnest body of art workers exists than the vocal specialists of New York, and by their works you can judge them.

Romualdo Sapio.

Romualdo Sapio, with whom we begin our series of brief sketches of vocal specialists in this issue, is well known to music lovers throughout the country as an accomplished conductor, a vocal maestro of wide experience and a sterling musician and composer. Mr. Sapio, was born in Palermo, Italy, of a well-known literary family, his father being one of the best known Italian writers of the day.

At the age of thirteen he entered the Royal Conservatory of Music in Palermo and studied there for eight years, graduating with the first prize for composition. He then composed an opera, which was given with great success at the theatre of the conservatory. His teacher was the famous contrapuntalist, Pietro Platania, now director of the Conservatory at Naples. In 1881 Mr. Sapio followed his teacher to Milan, in which city he sojourned two years.

In 1883 he began his career as a conductor of opera in Milan; he then visited Central America, South America and the United States. His connection with important operatic ventures is well known to the American public.

Under the management of Messrs. Abbey and Grau he conducted Patti's last operatic season in the United States and her previous two tours in South America. He conducted also at the inauguration of the Chicago Auditorium three years ago, and a subsequent season at the Metropolitan Opera House. From his experience in collaborating with the best artists of the past decade he obtained an enormous experience in artistic singing, in its causes and effects, and was engaged by the direction of the National Conservatory of America to take control of the vocal department in that celebrated institution. As a composer Mr. Sapio has written a number of songs well known here and in Europe, and several orchestral works, some of which we shall probably hear played in New York during this season. He is a musician of the modern school, who recognizes the weaker side as well as the strong possibilities of Italian music. He is also a keen admirer of the classics and Wagner's music dramas. In a word, Mr. Sapio represents the modern Italian school in his tendencies; his culture is many sided and his success as a vocal teacher great. He married recently the now famous soprano, Clementine De Vere, whose brilliant career is well known. As a man Mr. Sapio is universally respected and admired.

Anna Lankow.

This admirable artist and wholly estimable lady sings, as our German friends would say, "by the grace of God." Anna Lankow is that rare combination, a musician singer, her musicianship being remarkable, and of her interpretation of the *lied* much need not be said here. Her audience could testify to the poetic fervor and artistic sincerity with which she interprets the master compositions in this scarcely appreciated form. Mrs. Lankow has done most serious work as a teacher, in addition to her concert singing. She has the noble enthusiasm of the missionary, as her pupils well know, and she infuses into her teaching all the experience, temperament and talent with which nature has gifted her. Mrs. Lankow has sung with marked success in all the large cities of the country, and notably in many musical festivals, wherein her noble, sonorous contralto and artistic and strong dramatic method won for her instant praise and recognition.

Achille Errani.

One of the most highly esteemed and at the same time most genial gentlemen in the musical profession of this city is Mr. Achille Errani, the well-known and deservedly successful maestro di bel canto. Mr. Errani came to this city nearly twenty-four years ago with Max Maretzek, under whom he had been singing first tenor parts in Havana. These two gentlemen were at the time, as they are up to this day, the most intimate of friends, and it was through the influence and recommendation of Max Maretzek that Mr. Errani made his debut in this country as "Alfredo" in "Traviata," together with Adelina Patti when she sung "Violetta" for the first time in public at Philadelphia under the management of Maurice Strakosch and Ulmann. When Mr. Errani—who is a pupil of Vaccaj, the famous composer of "Romeo and Julietta," and with whom he lived and studied when Vaccaj was the director of the Milan Conservatory of Music—gave up his very successful career as a public singer, it was again Maretzek who came forward and helped him in establishing himself as a teacher of the vocal art. In this latter Mr. Errani has gained a reputation

second to none in this country. Among his pupils, who number by the hundred, and who take up all his available time from morning till evening, we may mention Minnie Hank, who received from him her entire vocal training; Durand, the celebrated prima donna; Miss Bonheur, a contralto who created in Italy the great rôles of "Ortrud" and "Fides," both of which she sang with the greatest success at Bologna and Rome; Miss Emma Thursby, who studied with Mr. Errani for three or four years; Mrs. Blanche Stone-Barton; Miss Agnes Huntington, and others too numerous to mention. Mr. Errani, though one of the most popular of men, is very unassuming and modest in manner. He loves America, his adopted country, as well as Italy, his native country, on account of the many friends and admirers he has found here, and is proud of calling himself an American citizen.

Mr. and Mrs. Serrano.

Emelia Benic Serrano is a native of Vienna, where she received an education befitting her sex and station. Her father died when she was scarcely seven years old, but her mother, recognizing her decided vocation for music, placed her under the direction of Professor Simm (professor of singing at the Conservatory of Prague), and when she had completed her course of instruction under that excellent teacher she perfected her studies as a pupil with Lewey Richard, the best teacher in Vienna. In order to acquire a thorough knowledge of the Italian school the young girl then proceeded to Italy, where she had the benefit of the advice and superintendence of the great maestro Bora.

Her first public appearance was in concert with Prof. Lewey Richard, and her talents won speedy recognition and led to a proposition from the German impresario Berger. Under his management she made her debut at Kiew, singing in Russian the part of "Marguerite" in Gounod's "Faust," and the soprano part in Glinka's "Life for the Czar," and numerous others, with such success that it may be said that she was the support of the company for the six months during which the season lasted. Her debut in Moscow was made as "Marguerite" in "Faust," and the contract was renewed for two years longer, during which she sang in St. Petersburg, Moscow, Kiew, and Odessa, in all the principal parts of her repertoire.

After this absence from her native land she returned to Vienna, and became the prima donna of the German Opera Company, at the Ring Theatre, where she had great success. From Vienna she went to Milan and made her Italian debut in Brescia as "Marta," singing thereafter at Turin, Lecce, Florence, Genoa, Venice, Cagliari, Catania, Bergamo, &c. Her next engagement was for Lima, in Peru, and here she won the first of her brilliant series of South American triumphs. Her Peruvian season being finished satisfactorily she returned to Italy, where she was not permitted to take much repose, as she was called upon to appear at the festival season at Bergamo, where she sang the rôle of "Catherine" in Meyerbeer's "Star of the North." The next voyage of this enterprising and accomplished lady was to Central America, and at Bogota, the capital of Colombia, she became her own manager, and in this capacity she displayed admirable judgment and courage in producing the "Florinda" of the Colombian maestro José M. Ponce de Leon with splendid success. Not content with the honor and glory of thus founding national operas, she founded the Conservatory of St. Cecilia in that city, and had more than sixty pupils of both sexes. About this time there was much talk of the grand festivals which were to be celebrated at Caracas in honor of the centenary of the liberator Simon Bolivar, and thither she went with a view of assisting at the ceremonies as a mere spectator and listener. But her reputation had preceded her, and she could not refuse to comply with the urgent appeals made to her by the public of Caracas and her own friends. She therefore organized a series of concerts with the co-operation of Mr. Carlos A. Serrano, the pianist, and the violin virtuoso Mr. Ramon Osario.

The performances were highly successful and the press was unanimous in its eulogies. Invitations to other cities were extended and accepted and concerts given in Valencia, Puerto Cabello, Maracaibo and Curaçoa. In all these cities the result was extraordinarily successful, both artistically and financially. She went from triumph to triumph, greeted everywhere with the enthusiasm which the Latin races always display in the cause or in the honor of art. Among other tokens of the high appreciation in which Emelia Benic Serrano is held, among the musical circles of South America we may mention the waltz song, "La Benic," written in her honor and dedicated to her by the Colombian composer, José M. Ponce de Leon.

The climate of the Spanish Main, however, is trying and did not agree with her health. She, therefore, decided to come to the United States with her husband, for she married the companion of her concert tour, Mr. C. A. Serrano, in Caracas, and arrived in this city on May 3, 1884.

Mr. Serrano was born in the city of Mexico. He received his first lessons from his cousin, Miss E. Serrano, and afterward studied under the well-known maestro Mr. Morales, then director of the National Conservatory of Music, and Mr. D. Antoniotto Foschini. Later he visited

Paris, where he completed his piano studies under the great Sigismund Thalberg, of whom he was a favorite pupil.

On his return to his native country Mr. Serrano was appointed director of the "Orféon Popular" (male chorus) of the Conservatory of Mexico, then composed of 500 voices. His success was so great that he was named professor of the "Sociedad Filarmonica Mexicana," and later was appointed leader of the choruses for the grand opera in the Gran Teatro Nacional in the city of Mexico, of which the great artists E. Tamberlik and A. Peralta were the leading artists.

In 1878, when Mr. Serrano was just nineteen years of age, he was appointed leader of the orchestra of the Italian Opera Company, of which the famous artists Maria Palmieri and Egipto Petrelli were the principals. After the close of the season he decided to revisit Europe, where he was employed successfully as orchestra leader, pianist and choral director, three departments of his art in which he is equally able. He appeared in several concerts at the Salon Erard in Paris, where he achieved unqualified success as a solo pianist. From France Mr. Serrano went to Italy, in the cities of which he everywhere met with success, being honored with nominations as honorary member of different musical societies, among which was the Saint Cecilia of Rome. He also visited Spain and from thence sailed to Cuba, where after having given concerts at the Tacon Theatre he was pronounced to be the only pianist who, after Gottschalk, had created such enthusiasm in Havana. From Cuba Mr. Serrano went to the republic of San Domingo, where he was received with equal enthusiasm. There he composed a march which he called "Salud República Dominicana," which was produced at the concert given under his direction in the great salon of the Palacio Nacional. It created such genuine enthusiasm that it was adopted as the national air of the republic.

Nearly all the republics of South and Central America were visited by Mr. Serrano, in each of which he received flattering notices from the critics and dilettante, which cannot be referred to in detail. Mr. Serrano, since he became a resident of the United States some years ago, has been musical director of the Milan Italian Opera Company, the Musin Grand Concert Company and others, in all of which he has acquitted himself with great satisfaction to the public and honor to himself. Both Ovide Musin and Constantin Sternberg have dedicated original compositions to Mr. Serrano, the latter a "Historiet Musical," op. 50, No. 2, and the former a berceuse for violin and piano inscribed "A mon cher Carlos Serrano à bon souvenir de bonne amitié."

Mr. Serrano, during his tour of the Western States as operatic director, concluded that the United States was a good place in which to purchase real estate, and made an investment in some valuable lots in the new and growing city of Kearney, Neb.

Among the many pupils of Mr. and Mrs. Serrano, who have achieved an American reputation may be mentioned the name of Ida Klein.

Their scrapbook is a curiosity, containing as it does numberless commendatory press notices in Spanish, French, Italian, German and English. Every appearance of Mrs. Serrano has inevitably called forth warm praise from the best critical sources on both continents.

Of Mr. Serrano's many excellences as a composer, conductor, pianist and teacher it is superfluous to dwell upon. The Serrano studio is at 323 East Fourteenth street.

Murio-Celli.

Mrs. Murio-Celli, once a popular prima donna, whose portrait appears in the group of the prominent teachers of New York, is one of the best known and successful vocal instructors of this city, and as such is recognized by the élite musical element of the metropolis. She counts among her successful pupils such well-known artists as Misses Emma Juch, Marie Engle, Amanda Fabris, Ida Klein, Charlotte Walker, Minnie Dilthey, Anna Russell, Marie Groebel, Jenny Dickerson, and scores of others who have obtained concert and operatic reputations.

Besides her talent as an instructress, she also bears the reputation of being a composer of merit, which is amply sustained by the steady demand for her many works, among which is a beautiful song, "He Will Return," and the latest, "The Messenger Bird," a perfect gem, just published.

We learn that Mrs. Murio-Celli intends shortly to produce several of her advanced pupils in scenes of opera, in which we hope she will meet with the successes of her previous annual public entertainments.

William Courtney.

This has been the best teaching year on record so far for Mr. Courtney. He gave 364 lessons in November. Mr. Courtney created the tenor rôles in several operas in England, including "Donna Constanza" and the "Heir of Lynne," by Gollmick, and "Nell Gwynne," by Cellier and Yarnill. Mr. Courtney also sang in nearly all the opera, as well as in five standard different productions of "La Fille de Madame Angot," also in the "Rose of Auvergne," Trombalacer, and the "Blind Beggar," by Offenbach; "Tom Tugs" in Dibdin's "Waterman," "Americus" in "As You Like It," "Captain Mack-heath" in the "Beggars' Opera," "Francis Osbaldiston" in

"Rob Roy," "Henry Bertram" in "Guy Mannering," and originally played the "Defendant" in "Trial by Jury" during a run of ten months in London and the provinces. Mr. Courtney appeared in this country mostly in concert and oratorio. He sang the three oratorios in one year with the Händel and Haydn society, of Boston, viz: "The Messiah," "The St. Mathew's Passion," by Bach, and "Judas Maccabeus." He has also sung with the same society at other times, "Solomon," "The Last Judgment," Beethoven's Mount of Olives, "The Messiah" and other works. Among the works he gave with the New York Oratorio Society are "Alexander's Feast" and "The Messiah" at Dr. Damrosch's great festival, the other soloists being Gerster, Cary and Whitney. Mr. Courtney has devoted the last four years almost entirely to teaching, wherein his great experience and genial personality have stood him in good stead. Some of the Courtney pupils have distinguished themselves at home and abroad.

Emma Roderick.

Mrs. Roderick is one of the most successful and best known of our lady teachers. She has some beautiful voices among her large class of pupils this year, Missouri, Kentucky, Virginia, North Carolina, Connecticut and New York furnishing the candidates who are striving for lyric honors.

Mrs. Roderick will give a series of musical receptions during the winter, at which several of her prominent pupils will be presented.

C. B. Hawley.

Mr. C. B. Hawley is one of the best known and best liked men in the musical profession in this city to-day. The reasons are not far to seek. He is a gentleman who respects his art and himself. That he has won hosts of friends goes without saying. Mr. Hawley, one of the most successful vocal teachers in this city, is a native of Connecticut. He has devoted many years to the study of voice, piano, organ and harmony, under the best masters in this country. At the age of seventeen Mr. Hawley was organist and director of a large boy choir in Connecticut. Two years later he took the position of solo bass at Calvary Episcopal Church in this city, under Joseph Mosenthal, which position he held for six years; and for the past ten years has been solo bass and director of music at the Broadway Tabernacle Church. Also at the Chapel of St. James' Elberon. He is one of the founders and the musical director of the Metropolitan College of Music, also a prominent member of Mendelssohn Glee Club and the Mendelssohn Quartet Club. Mr. Hawley is becoming widely known as a composer and is greatly interested in the advancement of musical composition in America. He was one of the original members of the Manuscript Society, and is at present one of the directors, for two years president of the American Composers' Choral Club, and is now conductor of the Summit Choral Club. His success as a teacher, director and composer is

Edmund J. Myer.

Edmund J. Myer is well known to the vocal world, not only by his writings and lectures on vocal science, but especially by his successful work as a teacher. He was born near Gettysburg, Pa., on January 21, 1846, consequently was forty-six years old on his last birthday. Mr. Myer has always been interested in music and has sung from childhood. The last fifteen or sixteen years of his life, however, he has devoted constantly to a study of the science of voice production, and it is of this period we wish especially to speak, as a writer has said of him that he has come nearer formulating a school of singing for the English speaking voice than anyone in America.

Mr. Myer has written four works on the voice, besides a set of voice training exercises, which are used by many teachers, and numerous articles for papers, magazines and music journals. The principal of his works are "Truths of Importance to Vocalists," "The Voice from a Practical Standpoint," and "Vocal Reinforcement." The latter he considers his best and most successful work, and claims that it sets forth the true principles of production and control. While it differs in many ways from most of the old theories, upon careful study it will be found to appeal to the common sense of the student; and surely no American work on the voice has ever received more flattering notices at the hands of the English press. It is Mr. Myer's intention to formulate at no distant day, and at the request of many who are teaching his theories, the principles set forth in his published works into a practical school or method for the English speaking singer.

We give in this connection a few criticisms on Mr. Myer's work as writer, lecturer, singer and teacher:

By his lecture recitals, his essays read before musical associations and his contributions to this magazine, Mr. Myer has been conspicuous in the vocal world.—"Werner's Voice Magazine."

It is essentially a work both for teachers and students, and the clear, common sense, practical mind of the American places it far above our imperfect works on the same subject.—"Musical Opinion," London.

Mr. Myer went into an elaborate analysis of the vowel and consonant sounds and illustrated vocally their proper production.—"Commercial Advertiser."

Mr. Myer is easily one of the first and most advanced thinkers on the science of voice in this country.—Rochester "Post and Express."

Mr. Myer handled his subject with the skill of a master, giving

vocal illustrations of the proper production of tone. He has a tenor voice of clear, ringing timbre and an artistic method.—"American Musician."

Mr. Myer is not only one of the ablest vocal teachers in New York, but he is also a writer who has enriched the musical literature of the age by three books, all of which should be in the possession of every student of the voice.—"Library and Studio, San Francisco."

If this work be a reflection of American teaching, we may see in the near future Englishmen going to America to get their voices trained.—"Musical Standard," London.

As a teacher Mr. Myer's specialty is the development and training of the voice. He has the reputation of developing rich, musical, powerful tone and unusual control. His system of control places all effort in singing upon the strong muscles of the body, not one muscle or one set of muscles only, but all the muscles of the body are brought into action, and thus the throat is relieved of all effort or strain, and strength and vigor are developed.

Mr. Myer has been very successful not only in training singers, many of whom are filling prominent positions, but also in training teachers. He has now pupils or representatives teaching his theories or method in many schools, colleges and cities throughout the land. He is a hard and constant worker. Besides his church work, his lectures, his writing &c., he gives private instruction every year to considerably over 100 pupils. Last year the names on his list of private pupils numbered exactly 180.

Emilio Agramonte.

Emilio Agramonte was born in Puerto Principe (Cuba) in 1844, graduated as Doctor of Laws in Madrid at twenty-one; simultaneously with law he studied music with the best masters in Europe. In 1869 he came to this country, and a few months after his arrival was appointed director of the Eight O'clock Musical Club, a flourishing organization at the time, conducted by Mr. Pietro Abella, husband of Mrs. D'Angri. Since then his career has been very successful, having shown his ability as a thorough musician in every capacity as master of the voice, as chorus conductor and as interpreter and accompanist. His numerous pupils occupy important positions in church choirs, academies and theatres.

Mr. Agramonte has always been a believer and champion of the good American composer and organized the American Composers' Choral Association, which has voted him a large amount of money, as he has paid the deficit the two years it existed, amounting to nearly \$10,000. He is catholic in music, being an extreme Wagnerian and at the same time an admirer of the good representatives of Italy, France, Russia, England and all other countries. In this way he can teach all ancient and modern musical literature, having ability as a pianist and being a first-class sight reader. He is at present conductor of the Gounod Society, of New Haven, with a membership of 250, having given "Elijah" last April with De Vere, Wamdstadt, Rieger and Heinrich as soloists and Seidl's Orchestra.

Harry Pepper.

The English ballad, ancient or modern, is in my opinion the inner core and substance of all music. It is melody pure and simple, and treated contrapuntally develops into canon, fugue, glee or part song at will, for true four part harmony is but the interweaving of four distinct subjects—in other words, four melodies.

Holding such opinions and starved for want of hearing my favorite kind of music, I chanced upon an announcement that "An Evening with the Ballad" would be given by Mr. Harry Pepper at Hardman Hall on a certain evening.

I went, heard and was delighted; a choice list of my old favorites delivered in a pure, simple manner by a pure, well placed melodious voice, the words plainly spoken and the music fitly sung, "came o'er me, as the sweet South," and gave me an evening of unmixed pleasure.

Following the instinct of the journalist, who is nothing if not curious, I made bold to interview Mr. Pepper after the entertainment was over, with the following results, which I fancy will be of interest to all who love the simple music of our race and honor its faithful rendering.

Mr. Harry Pepper is an Englishman born and bred—but a citizen of the United States since his twenty-first year—in the prime of manhood, and a resident of the United States since 1868, although he has made many visits to his land.

His first teacher was the celebrated Mr. Webbe, the composer of many standard glees and songs which will last while the English language endures on both sides of the Atlantic ferry.

As a lad Mr. Pepper sang in the choirs of the grand old cathedrals of England, which as schools of true music are second to none in the world for a broad and solid style and purity of method.

St. Paul's and Westminster Abbey, Exeter Hall, St. Barnabas, St. Mark's College and Holy Trinity Church were the cradles of his infant song, and after these St. James' Hall, Lyric Hall and Albert Hall gave the vocalist a hearty welcome.

Mr. Webbe was one of the favorite pupils of Mr. Manuell Garcia, the brother and tutor of the great Malibran and Jenny Lind, who was the last of the professors of bel

canto in the true Italian school of singing, and from him Mr. Pepper learned that thorough placing of the voice and purity of delivery that now stand him in such good stead as an oratorio and ballad singer.

Under Sir Michael Costa he acquired the grand manner of opera and oratorio, now so seldom heard, and under the strict discipline of Dr. Best, some time organist of Westminster Abbey and the Chapel Royal, Windsor Castle, The young vocalist was taught to keep his powers within due limits and to shun meretricious adornments as foreign to the true purpose of classical singing, and these principles he has honestly carried out during his career as singer in grand and light opera, church choir, concert and oratorio in England and America.

In the past three years Mr. Pepper has devoted himself to oratorio, choir and ballad singing, not finding in the burlesque variety shows, now called comic opera, any fit field for his talent as a vocalist and actor, and English grand opera being practically non-existent.

His excellent method of teaching has enabled him to inculcate his own style to his pupils, especially as being a singer.

Mr. Pepper has studied his art faithfully and well, and has practiced it in every great city of the United States and England.

The exquisite musical lectures on the "Ballad and Oratorio," given by Mr. Pepper at the Lotus Club and Oxford Club and in various churches and schools, together with his especial entertainments at the Hardman Hall, have established him in the first rank of entertainers, and he is undoubtedly one of the best tenors in the United States, both as regards voice and method, and one of the most reliable teachers of the English school of ballad and oratorio, as well as the placement and production of the voice.

A LOVER OF GOOD SINGING.

Luisa Cappiani.

The field of musical instruction and musical attainment holds perhaps no more striking personality than Luisa Cappiani. After achieving triumphs in the greatest of operatic rôles in the capitals of Europe, as well as in America, after having been the recipient of favors and testimonials from royalties, this famous soprano has built up a thoroughly equipped school of vocal culture and devoted herself entirely to the work of instruction. Mrs. Cappiani, who, as prima donna was known as Mrs. Kapp-Young, sang at the court theatres in Germany and Italy, and in New York, under the direction of Maretzek in the Academy of Music, where she appeared in "L'Africaine," making a deep impression both as singer and actress. Though suffering from a severe throat trouble, she accompanied Maretzek in his tour to Boston, Philadelphia, Baltimore, Chicago; but being warned by her physicians that to continue singing in difficult and high dramatic rôles with her throat impaired would, beyond question, bring about fatal results, she returned to Milan and began a careful study of the theories of voice culture.

Her renowned teachers have been in Vienna Bendel, Frölich, Kunt and Bassadonna; in Italy, Gamberius, Sangiovanni, Vannini, Lamperti the elder, and finally the elder Romani, the teacher of Piccolomini. In the course of her personal investigations, however, she discovered many facts regarding muscular actions of the greatest influence upon the vocal organs, of which she had never received any inkling from these distinguished teachers. It had not been her intention to teach, but an American lady whose voice had been broken through the incompetence of a teacher in Italy came to her and begged that she undertake the task of restoring it. She did so, bringing to the work the new theories which she had developed, and such was her success that she was soon beset in Milan by numbers of Americans anxious to avail themselves of her experience and discoveries in voice culture.

As a result Mrs. Cappiani came to America, and the late Dr. Tourjée learning of her arrival in Boston offered her the directorship of the recital department in his New England Conservatory upon condition that she Italianize her name. In accordance with this request she fused the name Kapp-Young in Cappiani, and under that name appeared in a Harvard concert in Boston Music Hall; also at a sacred concert in the Boston Theatre. Her singing created such furore that numberless applications were at once made to her by aspiring pupils, and she was forced to decline the position at the conservatory. Finally, following her predilection for New York, she gave concerts here, assisted by some of those under her instruction, in Steinway Hall. The occasions are still remembered. Receiving a number of applications, she transferred her place of residence from Boston to New York, and has met with marvelous success here. Every season brings to her over 100 pupils from near and far. Even during the summer months vocal teachers in search of her instruction travel to Ferry Beach, Me., where Mrs. Cappiani has a charming cottage.

Mrs. Cappiani has a remarkable record of musical accomplishment to look back upon in her leisure hours to come. The court theatres where she sang, always with signal success—after having become the widow of the Counsellor Kapp, Young being her maiden name—are Munich, Cassel, Hanover, Frankfurt am Main, Rotterdam, Prague,

Vienna, Pest and La Scala. At the Royal Teatro di Parma she created the rôle of "L'Africaine." The furore caused by the presentation was such that it was given thirty-two times in one carnival. She also sang in the Imperial Theatre in Nizza, the great Liceo di Barcelona in Spain, the court theatre in Tiflis in Russia before coming to America. When she appeared in "L'Africaine" at the Academy of Music in New York the "Tribune" in its criticism said, "Her voice rings through the house like a bell," and "to say that Mrs. Kapp-Young is a fine vocalist is only to say half. She is also a superb actress. Since Grisi we have not seen such acting. In the prison scene with 'Inez,' her rival, she had flashes of genius."

Mrs. Cappiani's teachers in acting were her own brother, dramatic tenor of the Royal Opera in Munich, and Lucile Grahn, the celebrated danseuse of London and Petersburg. Their tuition qualified her extraordinarily for the stage, and in fact at the Imperial Opera in Nizza, where she appeared in "Lucrezia Borgia," the critics called her "the Ristori of the Opera." Since she has been in New York Mrs. Cappiani has read several valuable essays of her own to the music teachers at their meetings. Eight years ago, when the American National College of Musicians was founded, Mrs. Cappiani was elected to the examining board for the vocal department, the only lady among eighteen professors. By re-election she still holds the position as chairman at the vocal examinations. She is vice-president of the New York State Music Teachers' Association, an honor she well deserves, as she is a woman of marvelous energy and executive force. She gives from eighteen to twenty lessons daily. She was appointed by the world's fair committee as a member of the advisory council on music for the Columbian Exposition, 1893. She is the possessor of innumerable articles of value, jewels and pictures given her by royalty in Europe, notably by King Victor Emmanuel and Queen Victoria.

Alberto Laurence.

With pleasure we present to our readers the portrait of Alberto Laurence, the sterling master of singing and the doughty opponent of humbug in art. A brief talk with Professor Laurence will soon convince one of his intense earnestness, his love of his art and his broad catholic views on many subjects. Although an Englishman by birth he is an American by residence, having made this country his home for the past twenty years. He commenced to sing at a very early age as a choir boy in a London church, and for five years had the benefit of tuition from the best masters, becoming celebrated for proficiency in church singing and oratorio. When he was a little over twenty-one he was sent to Italy to finish his musical education, studying for the opera under Bartolomeo Proti, at the Royal Conservatory of Milan. At the same school he studied pantomime under d'Amore, dramatic effects under Allemano Morelli and tragedy under the great tragedian, Tomaso Salvini.

The great success which Professor Laurence had achieved on the operatic stage brought him so many applications to give lessons that he determined to withdraw, even in the height of his fame, from active professional life and settle in New York as teacher of the higher branches of the lyric drama, in which he has been wonderfully successful in turning out clever pupils. One of the best illustrations of his invaluable knowledge of the proper treatment of the voice was his success about a year ago in restoring to the favorite tenor, Mr. Wm. Castle, the original freshness and beauty of tone.

Just before his departure for Philadelphia, where he was engaged to appear in the American Opera Company, at the Grand Opera House, Mr. Castle took twenty-nine lessons from Professor Laurence, the result of which was to bring his voice back again to its original mellowness and purity, and even perceptibly increase its volume of tone. Besides Mr. Castle, Professor Laurence numbers among his pupil scores of other successful professional artists. He also has quite a number of pupils at present, who give great promise of distinguishing themselves on the lyric stage. Professor Laurence is one of New York's most respected as well as successful teachers of *il bel canto*.

His career has been an honored one on and off the boards.

Jul. Eduard Meyer.

Any number of voice culturists must create an equal number of methods on which no two agree, as the subject is one of those which positively allows of no method—in the common sense—in it; for it is a cast of natural design, a status of consistency that few are able to comprehend, and those who do must agree and be of one persuasion in every detail. But where is that fraternity to be found?

Do we not perceive each representative secluded in his cell of opinion as diverse in view on the subject as the creeds in religion? No books agree if not copied one from another, but in all can be traced a feeling, a tinge, of uncertainty as to positive revelation of this mysterious phenomenon, the human voice. And who can say that these representatives are all masters of one profession when not even two agree? By what sign do we recognize true mastership, by what sign authority? Why is there no

authority, no faculty, where we may take refuge when in doubt and perplexity? Does it not seem as if a veil were drawn over that branch of art, not unlike a patchwork of confused ideas? Is reputation here the sole guarantee of mastership, and is reputation always the outcome of worth and merit, and not in a great measure the bubble of pretention? Is there no qualification necessary to justify the demand of responsibility as to success or failure, or what is even more, to health or disease? Can the unqualified be made responsible for failures, or who is responsible for allowing the unqualified to practice this profession, which involves such responsibility and danger to voice and health? To whom is more merit due—to the one who out of inferior material produces but good results; or to the one who, wasting much superior material, is able to produce good results only from the best, which could not be spoiled? And is it reasonable to believe that four different methods faithfully applied to one individual—if that could be done—would not produce four different results? And is it unreasonable to believe that the right means individually applied must result in conformity with the laws of nature; that is, produce more equality in all subjects as to quality of tone, compass of voice and flexibility, though with some deviation due to diverse corporeal constitutions?

What qualities are requisite to make a man worthy of his profession, if not thorough musical knowledge, highest degree of musical hearing, creative power combined with honor and integrity? Must this not create a force capable of penetrating into the midst of mental capabilities, conditions and capacities of the vocal organs, health and so forth, and become a power that will hold sway over life and death, if he chooses, of any voice under his tuition. His model of perfection, an audible reflection called voice, of a most peculiarly constructed and in design highly perfected organ, is thus a positive realization of facts deeply impressed upon his mind while imperishable in its truth. This model being based upon pure quality of sound, proper position of the larynx and proper construction of the entire force of the registers, is and must be perfection in itself. Thus will confusion of the registers produce imperfection, and imperfection strain of the muscles, hence untimely wasting away of strength and voice. Would not a faculty of true knowledge be a blessing and its authority thus become an element of purifying principles? For assuredly the path of truth cannot be less available than the path of secluded obscurity. JUL. EDUARD MEYER.

Eugenie Pappenheim.

Eugenie Pappenheim is a native of Vienna, Austria, where she began her musical studies at an early age with the best teachers of that city. She was one of the greatest dramatic singers of her day and the possessor of an excellent, trained, sympathetic soprano voice of large compass and flexibility. Mrs. Pappenheim's rare quality as an artist was her great versatility; she was equally at home in German as in Italian opera, in concert and oratorio. Her first appearance in this country was in German opera, but soon Colonel Mapleson, the purveyor of talent, cast his eye on her and engaged her for his Italian troupe. Mrs. Pappenheim's great triumphs at the Academy of Music as "Norma," "Leonora" ("Trovatore"), "Elsa" ("Lohengrin"), "Valentine" ("Les Huguenots"), &c., are still fresh in the memory of all music loving New York.

To the great artist also belongs the honor as being one of the pioneers of Wagner, having been the first to create "Senta" ("The Flying Dutchman") and the "Walküre" in this country. In England Mrs. Pappenheim was regarded as the legitimate successor of the great Mrs. Tietjens, and "she wore the mantle fallen upon her shoulders with dignity and honor," writes the "London Post." As an oratorio and concert singer Mrs. Pappenheim appeared at most of the great music festivals in this country and Europe, and her success equals her career as an operatic prima donna. Mrs. Pappenheim traveled almost over the entire globe and sang at most musical centres, gaining a world wide reputation. That a singer with such a large and varied experience should become a great teacher of her art is but natural. In the comparatively short time she has been established here she has gained a reputation as a teacher—that she formerly had as a singer—one of the best. Pupils are flocking to her studio from all parts of the country, and her excellent work is best shown by the young artists who profited by her tuition, and are now filling engagements as singers on the operatic stage, in concerts and church choirs.

Florenza d'Arona.

Florenza d'Arona was born in Pittsfield, Mass., and belongs on her father's side to the old Knickerbocker Roosevelt family, and on her mother's to the English nobility, The Hon. Elizabeth de Gremeley (her mother) had long been a pupil of the great Lamperte, and was an artist of renown. When an infant Mrs. Florenza d'Arona was taken to Europe and made her first appearance when only five years old in an operetta at the Edinburgh Opera House, Scotland. At six she began her piano studies with Sterndale Bennett, and when only twelve sang and played at the Crystal Palace concerts, in London, with her mother and Sims Reeves, with orchestral accompaniment led by Sir Michael da Costa. The following is a notice of her appear-

ance copied from the London "Times" (one of many in her possession):

Two piano solos of Thalberg and Liszt were rendered by Mrs. De Gremley's little daughter, who, though scarcely twelve years old, showed a marvelous conception and command of the instrument, but our chief interest lay in her extraordinary vocal abilities. We have never heard in one so young a contralto voice of such mature development, such perfect intonation and such volume. It is clear and resonant throughout, being especially full in the lower register, and we earnestly hope it will receive the care its beauty merits. The child received an ovation.

Soon afterward she was heard by Ida Guillis, who was bewitched with her voice and succeeded after much effort in securing the child for Corris' English Opera Company, where she appeared all through Great Britain and Ireland. Her mother then took Florenza d'Arona to Italy and placed her with her own old master, Francesco Lamperti, receiving special favors from him for a course of study for her daughter, who, speaking three languages, became his interpreter and accompanist, where she was in hourly communion with some of the greatest celebrities of the day, which in itself was an education. When sufficiently advanced her father sent for her to take the solo contralto position in Henry Ward Beecher's Church, Brooklyn, which she filled at a salary of \$600, leaving it for Holy Trinity, N. Y., for a salary of \$1,000.

In the meantime she married and sang under her married name of Davidson at the Philharmonic, and all the prominent concerts given at Booth's Theatre, Steinway Hall and the Academy of Music, and in Grand English opera with the Clara Louise Kellogg Company, making her first appearance as the "Gipsy Queen" in the "Bohemian Girl," at the Globe Theatre, Boston, February 16, 1875. Max Strakosch, hearing her in Chicago, urged her to return to Europe for the Italian stage, offering to advance the necessary funds, which she declined, but being offered the position in the American church in Paris, she accepted it and went to Paris, pursuing her studies with Delle Sedie and Pauline Viardot. After two years Mrs. Florenza d'Arona was on the point of signing a contract for the Théâtre des Italiens, when she suddenly concluded to go back to Italy and Lamperti, and started the next day.

When ready for her début she still continued her studies, returning to Lamperti after every engagement that she made.

After great success in the opera of "Faust," in Barletta, Mrs. Florenza d'Arona was immediately engaged for the rôles of "Orsini" in "Lucrezia," and "Azucena" in "Il Trovatore," when she created such a furore that on leaving for her next engagement at the Malibran in Venice, Lamperti handed her a diploma with this statement: "It is not likely you will ever teach, but if you do you will be the greatest teacher in your country." After filling engagements for three years in all the principal opera houses of Italy, Mrs. Florenza d'Arona was engaged for Paris, singing the operas of "Mignon" and "Favorita," and at many concerts at the Salle Irade, Salle Hertz and Trocadero with instantaneous success.

She was afterward engaged for Covent Garden, London, and sang at the Floral and Albert Hall concerts, and returning to this country was engaged by Leopold Damrosch for the symphony concerts and subsequently for the Fabbri Grand Italian Opera Company. She sang the rôle of "Carmen" in three different languages, and appeared in fifteen operas of her repertoire of thirty-two in all the principal cities of the United States. Florenza d'Arona was then specially engaged to sing "Azucena" in "Il Trovatore," "Chimes of Normandy" and "Il Barbiere" with the tenor Brignoli at Washington, Baltimore, Chicago and Boston, and then signed a ten months' contract with the Havana and Mexican Grand Italian Opera Company under the direct supervision of the Mexican Government.

Florenza d'Arona's success and the enthusiasm of the Cuban and Mexican public were equal to any Italian audience. The conventional bouquet gave place to gifts of costly elegance. Living doves were thrown at her feet upon the stage, and her efforts were greeted with showers of tiny flowers. Mrs. Florenza d'Arona was next engaged for the season of 1886 in London, after which engagement, for family reasons, she retired from the stage, accepting the position left vacant by Miss Fenne in Dr. Parkhurst's church, at a salary of \$1,000, and now devotes herself entirely to teaching. Her success as a teacher even excels her success as an artist her pupils occupying prominent positions on the operatic and concert stage both in Europe and America.

Mr. and Mrs. Carl Alves.

Teacher and pupil, husband and wife—an unusual chronicle this of Mr. and Mrs. Alves. Mrs. Alves is Carl Alves' best known pupil; Mr. Alves is his wife's first, last and only instructor. They have a cosy, happy home on upper Park avenue, and two bright little children to bless their lives and keep the house filled with merriment and sunshine. Their careers are so well known among musicians that it would seem superfluous to enter into details in this brief sketch. Mr. Alves has been a conscientious, faithful teacher of the voice for many years, and is still engaged in that occupation. Possessed of a finely cultivated tenor voice, he is also a talented composer and a skillful pianist

and accompanist. Many of his pupils have held and still occupy positions of prominence on the operatic and concert stage and in church choirs, doing him credit wherever they are heard.

Mrs. Alves is probably the best known and most liked contralto in this country to-day. Not only has she a voice of sympathetic richness and remarkable power, thoroughly trained for all manner of singing, but she possesses what so seldom accompanies a good voice—musical instinct, artistic temperament. In other words, her rare vocal acquirements are seconded and upheld by genuine musicianly qualities and a high degree of education. Mrs. Alves would do well in grand opera, having strong dramatic power and a fine carriage; but she has always preferred a quiet, domestic life, and is content with first-class oratorio, concert and church choir work, in which she is second to none in this country. Her first choir position as soloist was at the Church of the Incarnation, on Madison avenue. She has since been solo contralto at Calvary (P. E.) Church, Church of the Divine Paternity, South (Reformed) Church, and is now at the West Presbyterian Church (Dr. Paxton's), where she sings with Mrs. De Vere-Sapio, Charles Herbert Clarke and Ericsson F. Bushnell.

Dr. Carl E. Martin.

We add to to-day's portrait gallery of THE MUSICAL COURIER the picture of Dr. Carl E. Martin, the well-known oratorio and concert singer and teacher. Dr. Martin is by birth a Virginian, and received his literary education in his native State. Although having developed early a natural inclination toward the musical, he, however, adopted the medical profession and was graduated with high honors from the Miami Medical College, of Cincinnati. He practiced his profession with success in Wheeling, W. Va.; Cleveland, Ohio, and Chicago, Ill., for several years, and it was in the latter city that his unusually fine voice attracted the attention of the prominent musicians and teachers, who, by their urgent advice, succeeded in persuading him to exchange a medical for a musical career. The following years he devoted to an earnest and exhaustive study of singing in all of its branches, the result being a thorough knowledge of voice production, style and finished interpretation. About ten years ago Dr. Martin came to the metropolis, accepting the position of solo bass in Grace Episcopal Church choir, which he still retains. His concert and oratorio engagements have been very numerous and he has invariably given the utmost satisfaction to the high-class musical organizations for which he has sung.

While residing in Chicago he sang Verdi's "Requiem" and Beethoven's "Fidelio" with the Beethoven Society under the baton of Carl Wolfsohn. He also appeared in "Fidelio" in Boston under the direction of B. J. Lang, singing the part of "Rocco," Mr. Georg Henschel singing the part of "Pizarro." Mr. Henschel took a warm interest in Dr. Martin and generously showed him many favors during his stay in Boston. Among the many successes achieved by Dr. Martin, besides the four music festivals in Petersburg, Va., under the direction of Mr. Carl Zerrahn, the most notable have been with the Brooklyn Philharmonic in Schumann's "Faust," with the New York Oratorio Society in Bach's "Passion" and "Israel in Egypt," in "Judas Maccabeus" at the Worcester festival, "St. Paul" at the Taunton festival, in "Samson" and "Elijah" at the Ogdensburg festivals. In fine Dr. Martin has appeared in nearly all the large cities of the United States and Canada in "The Messiah," "Creation," "Elijah," "Judas Maccabeus," "Samson" and other standard works.

His services are now in constant demand in festivals and oratorio concerts throughout the country. These engagements, combined with his church work, leave him but a limited time for his teaching, a fact to be regretted, as his broad course of study and large experience as a singer peculiarly fit him for and render him especially successful in this work, in which he is most ably assisted by Mrs. Martin. Personally, Dr. Martin is a man of commanding presence and possesses that magnetism requisite to a popular as well as an artistic success. His method and splendid voice have justly placed him in the foremost rank of the profession.

Miss Cecil.

Miss Cecil is a young Kentucky woman, who, while still retaining that loyalty to her native State peculiar to the people of the Blue Grass region from which she comes, has since her graduation from Vassar College in 1884 lived chiefly in New York, though most of the interim has been passed by her in travel and the study of languages abroad. In 1886 she gave a series of concerts on her own responsibility in New York, Brooklyn and Harlem for the purpose of securing a critical and unprejudiced estimate of her vocal abilities and acquirements. Her object in giving them was flatteringly attained, and at such good box office returns as compared with the usual essays of the kind by débutantes, that she was strongly urged by her friends and advisors to undertake a concert tour through her own country. But preferring to gain the artistic approval of the old world before undertaking to command the fullest respect and admiration of her compatriots for her artistic powers, she, after filling a number of engagements through the

State and at Steinway Hall in this city, even while holding the option of five engagements here for the spring season, in February, 1887, sailed for Europe. Since then she has not been heard in public before an American audience, save during several short visits to this country, in church, where her singularly soulful and religious voice is much sought after.

It may be unreservedly said with no fear of contradiction from any source that till now Miss Cecil's chief claim to distinction with the world at large has been as a writer on stage subjects, both musical and dramatic. Aside from her telling contributions to the monthly and daily press that have from time to time during the last few years made their appearance, a small volume from her pen is now ready for publication.

Though she appeared in concert in a small way in Europe and sang several times with Mr. Augustus Manns' orchestra at the Crystal Palace, London, during the summer of 1888, her artistic aspirations abroad were seriously hampered by family interference and bereavement, together with the circumstances connected with a serious plagiarism of one of her literary articles. But as the facts regarding this last mentioned matter are already so well known to a large circle of people in this and other cities any recitation of them here becomes unnecessary. Suffice it to say that legal measures consequent thereon, coupled with the death of Mr. Carl Rosa, have thus far cut short the brilliant operatic and concert career planned for her by that distinguished impresario under his own management.

However, these years are by no means to be considered lost, for in the absence of public duties in her chosen profession, she has filled in many hours as an instructor to pupils unable to pay for lessons, and her teaching has been so productive of happy results that she frankly says of herself, "The one thing I can do to my entire satisfaction is teaching singing."

The least expected, but not the least happy outcome of Miss Cecil's unselfish efforts to benefit others less fortunately circumstanced than herself has been the building up of a method so wholly at variance with that imparted to her by her own instructors, that it may be said with absolute truthfulness and fairness that Miss Cecil has worked out her own salvation as to voice culture. During the past six years she has studied entirely alone and unaided, even without save for a few weeks of that time, the aid of an accompanist.

Since leaving the earnest, sincere guidance of the late Dr. F. L. Ritter, who first discovered her unusual vocal possibilities, she studied something of the Delsarte method of physical and vocal training with a Western teacher, and the French method of vocalization with a pupil of Wartel's in this country prior to her début as a regular professional, September 20, 1876, at Chickering Hall, New York city. Barring a short coaching of a portion of the opera of "La Favorita" with Mrs. De la Grange ten years ago, Miss Cecil has had no instruction in Europe, but the result of her severe individual study is such as to command the unstinted praise of a well-known conductor with whom she is about to undertake a cursory review of traditional readings of standard oratorios and operas.

Emma Heckle.

Miss Emma Heckle, the dramatic soprano, is now too well known a singer in the metropolis and throughout the country to need any special introduction. She has been singing during last summer and the fall with great success, and here is what some critics in different cities think of her work:

Die Sopranistin, Frl. Emma Heckle, hat gestern Abend in Steinway Hall unter Mitwirkung mehrerer Kunstkräfte ein erfolgreiches Konzert gegeben und bei dieser Gelegenheit dem New Yorker Publikum aufs neue vollgültige Proben ihres künstlerischen Könnens abgelegt. Frl. Heckle zählt unstreitig zu den hervorragendsten deutsch-amerikanischen Sängerinnen. Ihr Organ ist von nicht gewöhnlichem Umfange, Stimmgebung und Phrasierung sind durchaus vornehm, die ganze Art ihres Vortrages meist auf die Stockhausensche Gesangs-methode hin. Eine gewisse innere Belebtheit, ein unverkennbar dramatischer Zug durchdringt ihren Gesang, welche aber trotzdem an den rein lyrischen Stellen über die erforderliche Weichheit und Biegsamkeit verfügt. Frl. Heckle erntete nach jedem ihrer Vorträge reichen Beifall und musste sich zu mehreren encores bequemen. Es wäre sehr wünschenswert, das die Dame sich in unseren Konzertsälen häufiger hören lässt, als es bisher der Fall war.—"New Yorker Staatszeitung," February 3, 1892.

Emma Heckle who has lately returned from two years of study with Prof. Julius Hey in Berlin, and has taken up her residence in New York, gave her first concert here last night at Steinway Hall. Miss Heckle made a peculiarly strong artistic impression. Her voice is a dramatic soprano, the lower notes possessing the rich smooth color almost of a contralto. Miss Heckle comes here fully equipped in vocal material, and the ease and simplicity and beauty of her style, and her lovely tone and tonal production make it a pleasure to listen to her. She sang the recitative and aria from the "Marriage of Figaro," songs by Brahms, Hey and Moszkowski, concluding with Gounod's "Ave Maria," with violin obligato by Max Bendix. It may be hoped that Miss Heckle may soon be heard in a larger hall.—New York "World," February 26.

The concert of the United Singers at Music Hall last night drew a magnificent audience, numbering over 4,300 of Cincinnati's music loving citizens. The program was a mixed one, composed of eleven numbers, including chorus by the United Singers, Louis Ehrgott director; orchestral selections by the Cincinnati Orchestra, under the baton of Henry Froehlich, and two numbers, "Elsa's Dream," the aria from Wagner's "Lohengrin," and "Ave Maria," Bach-Gounod, by Emma Heckle, Cincinnati's own prima donna soprano. Miss Heckle was in splendid voice, and this, coupled with her true dram-

atic expression, created nothing short of a furore with the large and critical audience. The lady has lost none of her power since heard here last and her magnificent execution stamps her as a leading soprano.

The United Singers, numbering 120 voices, showed careful training, and encores were numerous, while the work of the orchestra left nothing to be desired.

This was the first concert given by the United Singers, and artistically and financially it was the most successful in the history of the organization.—Cincinnati "Enquirer."

Henrietta Corradi.

This excellent vocalist and teacher is an artist of wide experience, having reaped laurels as an opera, concert and oratorio singer, and also as a church soloist. Miss Corradi's musical education was commenced in New York, but continued and completed at the Paris Conservatoire, where she was awarded the three first prizes, together with the choice of a debut on any of the three lyric stages of Paris.

She left Paris for Milan, where she made her debut as "Gilda," in Verdi's "Rigoletto." She then appeared in all the important cities of Italy, singing the first rôles of "Lucia," "Moschettieri," "Saffo," "Sonambula," "L'Africaine," &c.

Pacini, the composer of "Saffo," attributed to Miss Corradi's efforts the success of this opera. Immediately after the appearance of Patti and Frezzolini, in Florence, she sang as "Amina" in "La Sonambula" twelve nights, with a success that was made noticeable by the remembrance of the two great stars who preceded her.

At Rome she received an ovation, her greatest triumph being achieved in Rossini's "La Gazza Ladra." She then appeared in Brussels, Liege, Louvain and Lyons, singing in all the principal rôles in the French repertoire, and winning praise from audiences and eminent critics, one of whom—Mr. Fétis, the world-famed critic of the *Indépendance Belge*—expressed himself in the following terms: "Miss Corradi has over many cantatrices the advantage of knowing how to sing, and fully masters the art of directing the voice. She does not shake (chevrotte), but sings perfectly true. Her voice is of a superior quality of tone (timbre). In 'Les Huguenots,' as in 'Lucia,' Miss Corradi showed herself an accomplished and finished cantatrice."

Miss Corradi's superb singing of "Elijah" with the New York Oratorio Society will be remembered as an artistic treat very rarely heard. She was equally successful in the concerts of the New York Philharmonic Society, the Peabody Symphony concerts in Baltimore and her appearance in conjunction with Richard Hoffman, Camilla Urso, and many other eminent artists.

Miss Corradi is an artist by nature, and the thorough training and experience which have been added to this divine gift have made her a wonderfully successful teacher and she now has a large number of pupils.

Charles Whitney Coombs.

Charles Whitney Coombs—to the public more generally known as Whitney Coombs—is an American musician whose reputation has been of gradual and unobtrusive growth.

Eight years ago his first songs, "A Serenade," "Bedouin Love Song," and "Break, Break," were published by Zumsteeg, in Stuttgart, and Schirmer, in New York. These were followed by "The Journey is Long," and "Across the Dee," issued simultaneously in England and America, and meeting with immediate success.

The next few years he published nothing. Then came a series of works, both sacred and secular, including "The Evening Shadows," "Bethlehem," "The Heavenly Message" (written for Scheidtmantel), and the passionate and poetic songs, "I Arise from Dreams of Thee," and "Song of a Summer Night," all of them showing a far higher order of talent than his earlier work promised.

For thirteen years Mr. Coombs lived abroad, imbibing the best of the artistic life of Germany, Italy, France and England. Last year he returned to America, and on Ash Wednesday he assumed charge of the organ and choir of the Church of the Holy Communion, the first church in this country to have a so-called "boy choir." As the outcome of his long and severe training in foreign schools, coupled with his exalted standard of what church music should be, he applied himself at once with an enthusiastic assiduity to the cultivation of the boys' voices, aiming to develop both head and chest tones. Then he took hold with both hands earnestly of the men of the choir, meeting them collectively and separately, in order that he might bring them up to his standard of requirement. Last of all he enlisted a body of ladies, which has become an essentially auxiliary part of the choir. The result of his wise and indefatigable planning is this, that he has created a choir of sixty voices, which has exalted the character of the music of a church long known for the stress it lays, through its founder, Dr. Muhlenberg, upon the important part of music in divine worship.

Mr. Coombs is distinctively not an organist and choir master in the ordinary acceptance of the meaning of this office. He is a minister of the church, who has made it his duty to do for its music exactly what those who serve at the altar, in the pulpit and in the daily ministrations.

REV. HENRY MOTTET, D. D., Rector.

Dvorak at the Philharmonic Concert.

LAST Saturday night Dr. Antonin Dvorák, the director of the National Conservatory of America and a world famous composer, conducted his symphony in D at the second concert of the Philharmonic Concert, of New York. This was indeed an event of great musical significance in the history of the musical art in this country. Though just out of our hundredth year as a nation we have eagerly absorbed the culture of the Old World, and in 1892, thanks to a happy combination of circumstances, are enabled to see a great composer wield the baton at one of the concerts of an institution which is the fortress of our musical activity in this city—aye, in this country.

Little avail to quibble about Dr. Dvorák's exact position in the musical firmament. Suffice to know that he is a fixed star of the first magnitude and of the lineage of the great masters. In his veins runs musical blood of the richest and bluest. He, like Brahms, in his music treads reverently in the footsteps of the great ones who have preceded him. With all his individuality he reverences the great forms of absolute music, and fills them with the creations of his own genial and incomparable imagination.

In Dvorák's music we find a naive gift of melody, a rare expressive power, and besides all, the technique of the great masters. His is an important and satisfying personality, and his presence at a Philharmonic concert was an honor to that body, an honor to New York city and a credit to the culture and energy of President Jeannette M. Thurber of the National Conservatory, who brought him to America. Let us honor this Bohemian guest of our's, for he is a great genius and has a still greater heart, full of natural simplicity and purity of artistic purpose.

Music in Boston.

BOSTON, December 18, 1892.

MR. ARTHUR WHITING gave a concert in Steinway Hall, Tuesday evening, December 13. He was assisted by Mr. Kneisel, violin; Mr. Svecenski, viola, and Mr. Schroeder, cello. The program was as follows:

Sonata, D minor, for 'cello and piano.....	Corelli
Three character pieces—	
Allegro appassionato.....	A. Whiting
Scherzando.....	
Capriccio.....	
Rhapsody, G minor.....	Brahms
Ballade, A minor.....	Chopin
Quartet for piano and strings, op. 21.....	Foote

The feature of the evening was Mr. Foote's quartet. It is a thoroughly spontaneous and genial work. When it was first played, early in 1891, at a Kneisel Quartet concert, it made a marked impression, and the favorable impression is confirmed by a second hearing. It is fresh in melody. The development of the themes is ingenious, and there is little or no smell of the lamp. There is rich coloring; there is a feeling of proportion, and the work is in the true sense of the word a quartet, in which there are four instruments of equal importance. It was played delightfully by Messrs. Whiting, Kneisel, Svecenski and Schroeder, and the different numbers were applauded loudly. Mr. Foote tells me that he has revised his work since it was first heard. I think that the adagio, which is the strongest movement, might now be improved if it were shortened a little. But it is a painful task for a composer enamored of his own creation to apply the knife to the flesh of his begetting.

Mr. Whiting is a composer who commands respect, for his taste is refined, his technique is ample and his ideal is pure and lofty. But there is a lack of humanity in many of his compositions. He prefers to appeal to the intellect rather than to the senses. He compels admiration; he excites curiosity, but he seldom touches the heart. His melody is too often without warmth; his harmonies are too often merely ingenious. A dash of honest, manly sensuousness would be a boon to him as a composer. Of these three character pieces for the piano, the scherzando was characteristic, piquant, musical. The other two numbers seemed dry, and the result of much thinking without the assistance of sudden and irresistible prompting. Mr. Whiting's performance of his own pieces and the rhapsody by Brahms was fluent and tasteful. In the Chopin number he was less successful, for he is not of the romantic school.

But Johannes Wolff, violinist, and Joseph Hollmann, violoncellist, are pre-eminently of the romantic school. They made their first appearance in Boston, at the Hollis Street Theatre, Thursday afternoon, the 15th inst. Would that they had played in another room! Our theatres are admirably adapted for theatrical purposes, but neither the Hollis Street Theatre nor the Tremont Theatre is suitable for player of instrument, singer or orchestra. With all our boasted cultivation of music, we have here no concert hall that in all respects is the proper home of chamber music.

The violinist or the singer who appears in the theatres above mentioned is in a measure handicapped, for it is difficult for the hearer to appreciate fully the quality and the sonority of tone.

You have listened to these distinguished artists and you have already reviewed their work. It is not therefore necessary for me to go into matters of detail. I may be permitted to say that I agree in substance with the report of your own reviewer. It is possible that the players were warned in advance of the solemn attitude of the concert goer of Boston, for their deportment was free from the eccentricities which excited the ire of certain reviewers of your own town. There was little playing to the eye; there was no inaudible pianissimo; there was no hoarse cue for applause. Messrs. Wolff and Hollmann were welcomed heartily, and after their respective selections they were imperatively recalled. Mr. Wolff played the concert romantique of Godard, a polonaise and sundry sentimental pieces. Mr. Hollmann was heard in the A minor andante and finale of Goltermann and in two compositions of his own, a romance and mazurka of conventional pattern and little merit.

Miss Alice Mandelick pleased both layman and musician. Her voice seemed sympathetic and well trained; her personal appearance would have atoned for musical sins. She sang songs by De Koven, Moszkowski and Vogrich. The song by Vogrich is a panorama. Maidens, camels, fierce Bedouins, the desert—they are all there and they were exhibited by the singer, while Mr. Hollmann accompanied the exhibition with his 'cello obligato.

Mr. Whelpley was the pianist. He assisted the visitors in the first three movements of the Rubinstein B flat trio. Sandwiched as he was between the violinist and the 'cello later in the program, he had a difficult task; but he played pieces by Schumann, Handel and Raff modestly and with musical intelligence.

The eighth symphony concert was given last evening. The program was out of the common run. In honor of the anniversary of the baptism of Beethoven it was as follows:

Symphony No. 8.....	Beethoven
Symphony No. 9.....	

The solo parts in the choral symphony were taken by Miss Priscella White, soprano; Miss Louisa Leimer, alto; Mr. Wm. J. Winch, tenor, and Mr. Heinrich Meyn, bass. The chorus is known as the Boston Symphony chorus. It includes certain singers from other vocal societies, such as the Cecilia, &c.

The eighth symphony seems to be a favorite with Mr. Nikisch. Last evening its performance did not call for special remark. But of course the colossal ninth is seldom given, and so there was a crowd of listeners. So far as the orchestra was concerned, there was much to praise in the performance. The famous sustained pianissimo in the first movement, the passage mentioned by Wagner in his book, "Ueber das Dirigiren," was not sufficiently steady in subdued tone. The drummer in the scherzo might have displayed a more sensitive ear in the tuning of his drums, and in the adagio there was a tendency to fret the cantabile whenever it fell to the first violins.

On the other hand the reading was eminently virile, and in the first three movements there was a well-defined rhythmic pulse. The strings in the scherzo were excellent; the wood-wind in the adagio was not always tuneful and its performance was occasionally ragged. But in the main the first three movements were well given, the reading was intelligent and magnetic, and the players as a rule met the demands of the conductor.

Neither the solo singers nor the chorus were effective in the finale. I grant cheerfully that in connection with this choral part of the symphony "effective" must be used in a comparative sense. I have never had the good fortune to hear the finale sung with great effect in German or American cities. The most successful attempt that I remember was in Berlin about ten years ago, when Franz Wüllner directed the Philharmonic Orchestra, assisted by the famous Riedelschensverein, of Leipzig. The worst performance that I remember was in the same city in 1883, under the direction of Joachim.

Mr. Foote was patient and intelligent in rehearsing the Boston Symphony chorus, but there was not enough heroic stuff or iron endurance in the singers themselves. The sopranos appeared to best advantage, but it is not surprising that the task was too much for them. The very qualities that at times war against enjoyment of the singing of Mr. Meyn in a small room served him well in the finale of the symphony. He was heard, and he kept up with the orchestral procession. As for the other solo singers of the evening—the rest is silence.

I understand that the authors of the comic opera "The Continentals," which was brought out at the Park Theatre the 1st inst., are busily at work in the revision of the text.

The "Bostonians" will play a two weeks' engagement at the Tremont Theatre, and the first night will be the 26th. It is proposed to produce "The Knickerbockers" during the second week of the engagement.

Mr. Ferruccio Busoni, who played with such flattering

success in a concert of the Boston Symphony Orchestra at Philadelphia a week or two ago, will give four piano recitals in Music Hall in January.

I regret that I must defer the calling of the roll of celebrated violators of dietetic rules. The list is a long one and is studded with shining names.

PHILIP HALE.

The Second Philharmonic Concert.

THE second Philharmonic Society concert, which was given at Music Hall last Saturday night, was in many respects a remarkably interesting event, though the playing of the band was neither at the public rehearsal Friday afternoon nor at the evening concert so brilliant nor so pure as at the initial concert of the season. The first flute and English horn did some awful work in the Gilson number in the matter of intonation, and though one's sympathies are hereby extended on account of the nature of the music they had to play, yet they contrived nevertheless to cover themselves with cacophony and their audience with dismay.

The program played was this:

Overture, "Prometheus Bound," op. 38.....Goldmark
Concerto for piano, No. 4, G major, op. 38.....Beethoven
Mr. Ferruccio B. Busoni.

"La Mer," Quatre esquisses symphoniques.....Paul Gilson
(After a poem by Eddy Levis. First time.)

"Lever de Soleil." ("Sunrise.")

"Chants et danses des Matelots." (Sailors' songs and dances.)

"Crépuscule." ("Twilight.")

"La Tempête." ("Tempest.")

Symphony No. 1, D major, op. 60, composed and conducted by Antonin Dvorák, director of the National Conservatory of Music of America.

Allegro non tanto.

Adagio.

Scherzo (Furiant) presto.

Finale, allegro con spirito.

Little need to speak of the radical change in the complexion of the programs of the Philharmonic Society, Time and time again before Mr. Seidl took the conductorial reins in his hands THE MUSICAL COURIER has had reasons for animadverting against the want of fresh blood in the repertory of the society, not to speak of the crying need of it in the personnel of the band. Both of these grave defects are being rapidly remedied, and there is not only lots of frisky blood now in the playing of the Philharmonic Orchestra, but the programs, too, show a novel infusion.

Mr. Anton Seidl is among conductors an impressionist, if one may be permitted to add to the bold nomenclature of musical terms the jargon of the art schools. He delights in music in which the pictorial element predominates, in which strong dramatic contrasts may be found. Color first for him, then form. Of the brilliancy of his conducting, of the vivid feeling he has for rhythms, of his enormous dynamic contrasts, little need here to amplify.

Give Mr. Seidl an immense canvas, over which surge and sweep elemental passionate figures, and he is great—great is exactly the word. That his Hungarian origin accounts for this is understood, but it must not be forgotten that our capellmeister has in his veins good old German blood, and that and his great experience have aided him immensely in the development of what might be with propriety called his classical conducting. Mr. Seidl's programs now are an intermingling of the old with the new, of Beethoven with Gilson, of Goldmark with Dvorák—all composers striving after various ideals and different forms of musical expression. The Goldmark overture, one of the strongest penned by its composer, is familiar to all. It is good music and always welcome.

The Gilson symphonic sketches, as the young composer is pleased to call them, are a very excellent example of the virtues and vices of the program school of composition. Like the group—literary, pictorial and musical—of which he is fairly representative, the Belgian, Paul Gilson, believes less in ideas than treatment.

He is a pupil of the Brussels Conservatory, of its director Dupont, and, like many other young and gifted Belgians, he affects or is affected by the ultra modern, the *fin de siècle* in art.

After all, these things are a matter of temperament. Gilson writes in the manner of Liszt because of his predilections, and from that view point must be adjudged. While program music seems to us to betray a certain poverty of musical imagination, yet all who compose either music or verse cannot fulfill the difficult conditions imposed upon them by the symphony or blank verse, supreme tests of absolute music and of absolute poetry. Gilson, with the idea of organic unity, builds the whole structure of "La Mer" on a theme of Scandinavian suggestiveness, not exactly Grieg, but in its rhythmic life and tint smacking of northern brine and brawn.

With this he accomplishes wonders of harmonic transmutations, of variations of rhythm, and above all tone color. He handles the orchestra as a skillful painter does his palette, and when his brushes do not suffice he splashes and smudges the color on with his hands. The result is often effective, often bad, very bad. Nothing could be more rancorous, acid, bitter and unlovely than the duo 'twixt the flute and English horn in the third move-

ment—it leaves a bad taste in one's musical mouth. Mr. Seidl made a big cut here, but not big enough.

The second movement has a certain lusty, vulgar vigor which is taking but not impressive. The first, "Sunrise," is common enough in device and orchestration. It is in the last movement, however, "The Tempest," that Gilson shows what a surprising master he is of his material. It is a howling simoom let loose in the orchestra, with sinister echoes of the seamen's dance (second movement), and cleverly constructed to a degree. The composer is no novice in instrumentation, and his polyphony grotesque at times, seems to be at the imitative epoch; as yet his ideas are not original, above all he wishes to fire every arrow in his quiver in these sketches of his. One faintly wonders indeed what the completed picture will be if these be but sketches. The title, however, savors of prevailing literary affectations and must not be too closely scrutinized. At present Paul Gilson, whatever his school be, shows talent far above his fellows, for he has temperament and lots of technic.

Mr. Busoni played the lovely idyllic concerto of Beethoven with great appreciation for its architectonic beauties. With delicacy and a precious precision he out-



lined for us its Hellenic profile, and in the last movement he was quite delightful. More scholarly than poetic was the interpretation and while it lacked a bit in color, it was refined, reposeful and musicianly, and in these days, when the mice of virtuosity scamper wildly over the keyboard, very welcome. His cadenzas were about as appropriate to Beethoven as a Chinese pagoda would be reared upon our cathedral. Clever as they were, they were too modern, too "hard" in feeling and a century too advanced in technical figuration.

Mr. Busoni almost destroyed the good impression he created in the concerto by playing, in response to a repeated applause, Liszt's nightmare, "Tarantelle," from the "Muette di Portici." After Beethoven the vulgar Masaniello strains were a blasphemy, pure and simple. As to the remarkable technic displayed nothing need be said; he is a master of his instrument. A certain dryness of touch and a want of variety in dynamics might be urged against his performances. If he had only treated us to some, Bach, of which composer he is an acknowledged exponent, how much wiser it would have been. Liszt bravura encore pieces now obtain perhaps in that suburb of Philadelphia, yclept Manayunk, but not in Gotham. Dr. Dvorák conducted his own symphony in a dignified musicianly manner and his reception at both rehearsal and concert was hearty.

The work is its composer's second symphonic composition and was written in 1880, five years after the first, at the suggestion of Hans Richter, to whom it is dedicated. While lacking the passion and the spontaneity of his D minor symphony, this production is altogether lovely and charming. In the trend of Beethoven it purposely follows, though the naive, unlabored freshness and fragrance of the first movement suggest the childlike, sunny mooded Haydn. With the D minor Furiant we get the first genuine glimpse of the original Dvorák. Its powerful downward inflexions and rhythmic life sweep all before them in their passionate rush. Oddly enough, in the trio, what Mr. Finck calls the "Zampa" theme in Brahms' F major symphony, is here rhythmically diversified. All is sunshine in this music, and at the close last of the allegro Dvorák brings us to church and with the choral-like finale we wake up and see the composer with his strongly marked Slavonic features bowing. One word here will not be amiss about the analytical programs of the Philharmonic Society. They hit a happy mean between labored pedantry and meaningless rhetoric. The writer is Mr. Arthur Mees, who brings to his task culture and sympathy. The third concert takes place January 14. This will be the program:

Overture, "Coriolan".....Beethoven
Concerto for violin, No. 2, G minor, op. 181.....Ben. Godard
Composed for and dedicated to and played by Mr. Johannes Wolff.
(First time.)
Sextuor, "Souvenir de Florence," op. 70, for string
instruments (first time).....Tchaikowsky
Symphony, C minor (first time).....Klughardt

For the Star Course.—The Gounod Quartet, who appeared so successfully at Hardman Hall Thursday evening of last week, have been engaged to appear in the Star course of the Young Men's Christian Association, New York, January 6.

An Open Letter.

BOSTON, Mass., December 16, 1892.

Editors Musical Courier:

I HAVE read the entertaining article, "Will Mr. Hale Explain?" which appeared in THE MUSICAL COURIER of the 14th inst. It is stated in the said article that between October 8 and November 1 my opinions concerning the merits and the faults of the Worcester Musical Festival of 1892 suffered a singular change; or, as you express it, my "critical mood was mysteriously altered." From this premise, and from other premises that are really of secondary importance, you weave ingenious arguments. I regret that I cannot agree with you in the premises.

It is true that I wrote articles concerning the Worcester Festival of 1892; and they were published in the Boston "Journal" September 28, 29, 30 and October 1; in THE MUSICAL COURIER of October 8, and in the "Musical Herald" of November. In your article of last week the statement is made that in my article in the "Musical Herald" I contradicted opinions expressed in the preceding article in THE MUSICAL COURIER; that I approved of the directors' tastes as "illustrated in" the Festival; that I spoke "of the soloists in a way implying that they were satisfactory from his (my) critical standpoint."

But it was in this article which appeared in the "Musical Herald" that I wrote as follows: "It is true that there was not one 'single choral novelty of thorough importance' presented at this festival." In this same article I spoke of the uneven work of Mrs. Tavary; I mentioned the vocal trickery of Mrs. Cole and the joints of her voice, "joints as plainly visible as in an adjustable fishing pole." In this article I recommended the abolition of the organ and song recital. In the article in THE MUSICAL COURIER of October 8 I spoke of the improvement in chorus work and in the programs of the orchestral concerts.

It seems to me that the charges brought against me in THE MUSICAL COURIER article of last week are vague. Would it not be more to the point if you would kindly place the alleged contradictory statements of fact or opinion in a parallel column of THE MUSICAL COURIER? If you are not provided with the documents in the case, I will gladly send the numbers of the periodicals that contain the articles in question.

It appears to you that in the "Musical Herald" of November, and in the article above mentioned I made "a masked and badly masked assault on Mr. Irenæus Stevenson, of the 'Independent.'" I fear that you have only heard one side of a story. Let me, therefore, tell you a tale of contemporaneous human interest.

It was early in October that the postman brought me an envelope stamped "The Independent." This envelope contained a proof of an article with the heading, "Music. By E. Irenæus Stevenson." A paragraph was called into speedy notice by a blue pencil line and "October 13, '92," was written in blue pencil above the heading. I say it with mortification, but before October—it was about the 10th—I had never heard of Mr. Stevenson. My ignorance was not a fault; it was a misfortune. I did not meet him at Worcester the month before, indeed I do not think he was there, and so he was able to discuss the festival coolly and without prejudice. I am sure that if he had been there I would have been conscious of his presence.

I have not been in the habit of reading the "Independent," the "Churchman," or the "Christian Register." I am told that they are excellent papers, high-toned and with agreeable matter for the household; but I had never associated them with musical criticism. I glanced at the marked article and saw that Mr. E. Irenæus Stevenson was not only serious; he took himself seriously. I do not even now know whether he is a professional musician or a layman. He may play nearly the piano. He may in the sacred privacy of his boudoir indulge himself in song. I read his article, however, and recognized a Macedonian cry. He first assaulted me by enticing me to read his piece about the Worcester Festival. I said to myself, "This Mr. Stevenson asks for publicity. It would be churlish to refuse his petition." And so I quoted from his article, because I thought I should thus please him. If he had been ashamed of his article he surely would not have sent me a proof of it.

Mr. Stevenson complained of the "archaic nature of the programs." Let us first define our terms. Let us consult the "New English Dictionary," edited by J. A. H. Murray, Oxford, 1888. The first definition of "archaic" is this: "Marked by the characteristics of an earlier period; old fashioned, primitive, antiquated." The second and last definition is this: "Etp. of language: Belonging to an earlier period, no longer in common use, though still retained either by individuals, or generally for special purposes, poetical, liturgical." Mr. Stevenson evidently had the first definition in mind. Now, I agreed with Mr. Stevenson, and wrote that "his objections are not without weight," so far as the choral selections were concerned,

But I could not agree with him in applying the word "archaic" to selections from the orchestral works of Wagner, Saint-Saëns, Bizet, Massenet, Svendsen, Goldmark and X. Shorwenka. Nor could I feel with him a wild yearning to hear in the place of such selections "the new symphonies by Rudorff and Klughardt."

I thought that his remark, "The marked weakness in solo talent was a matter undoubtedly of economy," was an indecent sneer at such singers as Miss Juch, Mrs. Lawson and Messrs. Campanini, Reiger, Heinrich, Dufft and Galassi. I simply said that I did not agree with him in certain of his statements. Is such conduct "a badly masked assault?" Perhaps I was rude in speaking of him as "Mr. E. I. Stevenson," and not as "Mr. E. Irenæus Stevenson," but my rudeness was without intention.

I thought no more of the matter until one fine day in November I received a letter from Mr. E. Irenæus Stevenson. I have always supposed it was from him, although it was written in the awful dignity of the third person. As far as I could make out, he taunted me "with the license of ink." The illegibility of the manuscript was such, however, that I am not positive. It is possible that I might use his letter now as a certificate of merit. I did not answer the letter, for, even had I understood clearly his meaning, I saw no use in continuing a discussion that was then founded solely on a difference of opinion. I confess that I was always pleased with the conduct of the man who, when he received a long letter of uncalled for abuse, replied as follows: "Dear Sir—Your favor of the 4th is at hand. I observe that you spell which with a 't.'"

For a man who calls loudly in the "North American Review" for "honest, blunt, sincere, well considered, terse, critical writing," Mr. E. Irenæus Stevenson is a singularly sensitive plant. The good old Irenæus, Bishop of Lyons, was fairer in his methods when he contradicted the Gnostics of his day. It is true that little is known of his early history, and here a parallel suggests itself; he also "expressed himself in metaphor, and his doctrines were in a pictorial state." But when the bishop met an antagonist he did not at once shriek out "Foul play!" in a feeble voice if he himself was hit in a sensitive place. Irenæus, the Little, has also been guilty of what Charles Reade called the sham-sample swindle. He first states what he imagines an imaginary opponent said, and he then attacks the creature of his fancy.

Thank you for reprinting the paragraph from a late number of the "Independent." I might not have seen it, for Mr. E. Irenæus Stevenson neglected to send me a proof of it. I should not have replied if you had not called for an explanation. I really did not until a few days ago realize the importance of Mr. Stevenson in the musical world, and I thought until then that my charity in quoting him had been misapplied. I now realize my error. I am told, indeed, on excellent authority that this is the same Mr. E. Irenæus Stevenson who once offered a play to one of the managers in New York with the assurance that he (the manager) would be glad to receive a piece that would need no alteration, no retrenching. Against a man thus armed in triple brass of what avail are ordinary weapons? Against such would even the Immortals strive in vain. But perhaps this Mr. Stevenson is not the Mr. E. Irenæus Stevenson who displays his fine line of fall and winter goods in the "Independent." It would, then, have been better if I had agreed with him quietly in November. For

who can follow the movements of such a one as George Chapman described in the preface to his translation of the "Iliad:" "A certain woodsucker that hovers up and down, laboriously engrossing all the air with his luxurious ambition and buzzing into every ear my detraction."

Yours truly,

PHILIP HALE.

Sunday Music.

Ovide Musin Plays.

OVIDE MUSIN and **Annie Louise Tanner**, the soprano, and his wife, made their reappearance in this city after an absence of some years, last Sunday night at the Music Hall.

Mr. Musin plays with all his old dash, fascinating deftness and musicianly feeling. He first gave Tartini's "Variations Sérieuses" on a Cavelli gavot, the accompaniment of which was very cleverly orchestrated by Hermann Wetzler. Mr. Musin played the Leonard cadenza at the close. Later he gave his second caprice most brilliantly, and was recalled three times, and finally had to play Paganini's "Nel Cor Piu," which he did with immense virtuosity. For encore he played the Bach air very broadly and musically. Mr. Musin is still the magnetic artist of yore and his reappearance in the music world of this country is welcome.

Mrs. Musin sang with great fluency and purity of tone an aria from the "Seraglio," Mozart. She was also well received. Numbers from the Wagnerian Tetralogy were given by the orchestra under Walter Damrosch, and in which Felicia Kaschowska, Bertha Lincoln, Minnie Behnne and Victor Clodio participated.

At the Arion Conductor Frank Van der Stucken directed the following program:

Overture, "Eine nordische Heerfahrt".....Emil Hartmann
Orchestra.
"Nachtgesang im Walde".....Franz Schubert
Männerchor und Hornquartett.
Andante Splanato und Polonaise.....Frederic Chopin
Suzanne Doane and Orchestra.
Scene aus Pierre Corneille's "Horatius" (neu), Camille Saint-Saëns
Ida Klein, Perry Averill and Orchestra.
"Das Grab im Busento" (neu).....J. Zerlett
Männerchor & capella.
Suite, "La Farandole" (neu).....Theodore Dubois
Orchestra.
Lieder.....Olive Fremstadt.
"Der träumende See".....Robert Schumann
"Kein' Sorg' um den Weg" (neu).....G. Baldamus
Männerchor & capella.
"Mephisto" (neu).....Josef Reiter
J. Reiter (Hornsolo) und Orchestra.
Quartet aus "Rigoletto".....Giuseppe Verdi
Ida Klein, Olive Fremstadt, Wm. Reiger, Perry Averill
und Orchestra.
"Schlachtgesang" (neu).....Max Bruch
Männerchor und Orchestra.
"Stabat Mater" and Joseph Hollman next Sunday night.

At the Lenox Lyceum Anton Seidl gave this program:
"Marche Heroïque".....Massenet
"Tannhäuser's Pilgrimage".....Wagner
Pizzicato ostinato.....(from Symphony 4 (F minor).....Tschaiakowsky
Allegro con fuoco.....
"Die schoene Muellerin" (for string orchestra).....Raff
"Siegfried awakens Brunhilde".....Wagner
"Gloconda".....Ponchielli
"La Gioconda".....Miss Emma Juch
"La Cieca".....Clara Poole-King
"Laura".....L. Viviani
"Alvise Badoero".....Italo Campanini
"Barnaba".....Antonio Galassi

Sunday night next will be a grand Wagner concert—selections from "Tannhäuser," "Lohengrin," "Tristan," "Meistersinger," "Nibelungen" and "Parsifal." Well-known talent will participate.

"The Little Neapolitan."

PETITE, winsome and lovable is Eugenia Castillano, the little Neapolitan pianist, the latest addition to the list of piano artists in this country. Scarcely over 5 feet tall, 17 inches bounding the tiny waist, a web of raven ringlets falling over the shoulders and framing a face an exact counterpart of the picture of a "Neapolitan Boy"—retroussed type, large, soft, dark eyes, creamy tinted complexion, low brow, strong white teeth and red lips—in her short red petticoat her fifteen years shrink to twelve, and the marvel of her wonderful genius becomes all the greater.

Her gift is inherited from her mother, who, a pianist of renown in her own country, has been her principal instructor. Her father, a major in the Italian army, was at one time upon the king's staff, and is now stationed at Naples. At three years the child's gift first disclosed itself in the repetition of an aria of Gounod, then quite new, that had been played in her hearing. Her temperament is intense, warm, affectionate, but without eccentricity, noble and well balanced. "Ah! it is not for myself that I want success, but for my family, who have done so much for me!" she cried in reply to compliments last evening. She is without pride, vanity or selfishness. Her imagination is marvelous, her memory retentive, and she was born with all the mechanical facility for piano playing. She speaks scarcely a word of English.

The brand of genius on this girl's work is its universality. It would be easy to imagine a passion for the music of her nation in the mind of an Italian. That she interprets with equal insight and fidelity the works of Wagner, Beethoven, Chopin, Scarlatti and writers of the fifteenth and sixteenth centuries is proof of more than ordinary musical comprehension. She is not a child prodigy, she is an artist. Martucci, director of the Musical Lyceum at Bologna, who is to Italy what Nikisch is to America, on hearing her play the masters said: "She would play them so had she never had a lesson." Fillipi, the critic, morose and indifferent, after hearing her play fifteen compositions, including every known form of technical difficulty, finishing with Liszt's "Tarantelle," seized both hands, crying "Divine, divine! nothing like it except Rubinstein! but look at the ease of the signorita; the great Rubinstein must have puffed and panted after one-half this exertion!" Von Westershausen, the Holland composer, whose compositions she plays, refuses to play them in her presence after hearing her interpretation of them. She made her debut in a tour through Italy at twelve years of age, receiving ovations such as had been accorded but to Rubinstein.

A peculiarity of the girl is that away from the piano her flower—like little body is limp and clinging, her small hands inefficient, and incapable of the management of pins, buttons, needles, &c. Once seated before the instrument it is as if she became possessed of some spirit of iron, hard, firm and concentrated, her hands strong as those of a man. Filled with a spirit of nervous energy she is impervious to fatigue, and rises from six hours of playing to return as if to her first piece.

In May she goes to Chicago. Nikisch it was who insisted upon her debut in Boston. She plays here in January. She opens with the Tschaiakowsky second concerto in G, for piano and orchestra. Her "Cavalcata di la Walküre" is remarkable. The Queen of Italy gave her an audience of one hour and a half at their first meeting and gave her many beautiful gifts.

She comes to this country under the patronage of Mrs. Scott-Anderson, née Scott (cousin of the late Mrs. Harrison), wife of General Anderson, secretary of the Florida Gulf Canal Company, herself a singer of note who made her operatic debut in Milan, whose sister is wife of Michael Uda, editor of "Il Pungolo," of Naples, the successor of Fillipi in musical criticism since the latter's death two years ago.

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Caroline Ostberg.

PRIMA DONNA ASSOLUTA, ROYAL OPERA, STOCKHOLM, SWEDEN.

AN artist has just arrived in this country whose prominence in Europe as a vocalist surpasses that of most living singers. Mrs. Caroline Ostberg, the prima donna of the Royal Opera House, Stockholm, Sweden, in which city she was born, is known in her native country as the leading artist in her particular line, and her visit to this country is due to the fact that pending the construction of a new opera house no operatic performances are given this season in Stockholm.

Caroline Ostberg began to sing when she was very young, having developed early as a student of the vocal art. As soon as admission could be gained she became a student in the Royal Academy of Music at Stockholm, and at once attracted the attention of Julius Günther, the very teacher who instructed Jenny Lind, and such was the impression she created upon him that he soon assumed personal supervision of her instruction.

In Stockholm and throughout Sweden it has for some time been recognized that since the days of Jenny Lind no operatic artist in Sweden has attained the artistic position and eminence now occupied by Mrs. Ostberg.

Her début at the opera was made in Weber's "Der Freischütz," in which she sang the rôle of "Ännchen," the method, culture and delivery of her voice creating such a tremendous sensation that she was at once engaged under a three years' contract.

Immediately after the expiration of the time, the subject of our sketch married and retired from the stage, but an irresistible longing to return to the scene of her triumphs continued to control her, and when a private performance was announced under royal auspices of Von Suppe's "Bocaccio," Mrs. Ostberg was cast for the leading rôle, and made such a pronounced sensation that her return to grand opera was only a question of a few months.

She sang with unceasing success at the Royal Opera the rôles of "Elvira," "Leonore" in Fidelio, "Norma," "Queen of the Night," "Agathe," "Martha;" the "Queen" in the "Huguenots," "Jessonda," "Elizabeth" in "Tannhäuser," "Margaretha" and "Helena" in Boito's "Mefistofeles," "Leonora" in "Trovatore," and in fact all great dramatic rôles. The portrait on the opposite page represents Ostberg as "Aida," one of the parts she sang with the greatest success.

As to her voice, it is of large compass, a soprano of volume and under complete control. The results of the high-

est artistic attainments are at once observed in everything she sings, and even the most difficult passage work is controlled by the most perfect system of technic. At the same time, like all true artists, she possesses the quality of repose and no signs of effort are at any time visible. As a dramatic artist she has achieved such renown that at the present time no singer can be cast in any of the above rôles at the Royal Opera in Stockholm when Ostberg resides there.

On December 1 Mrs. Ostberg received from the King of Sweden the distinguished Order of "Litteris et Artibus," the greatest distinction in Sweden in the field of art and literature. It was after the production of one of the operas in which she appeared that King Oscar said to her: "It is rarely the case that I have presented this distinction to one who deserved it so well. Except yourself, there is only one other person possessing it, and that is Christine Nilsson."

The public appearances of Mrs. Ostberg in New York will be duly chronicled in THE MUSICAL COURIER. No doubt she will create as great a furore in this country as in her native land.

Mr. Nunez's New Work.

"THE MUSICAL ARCANUM" (copyrighted 1892, all rights reserved) is the name of the new and original book that we begin to publish to-day written by the well-known pianist-composer, Gonzalo de J. Nunez. We have secured from Mr. Nunez the right of publication.

Mr. Nunez has made a deep impression with his new system of musical notation and has decided to start a musical academy for the introduction of his new methods and the new musical laws revealed in the "Musical Arcanum." Full particulars will be found in the advertising columns.

Seidl at Harlem.

ALARGE audience greeted Seidl and his Metropolitan Orchestra at the concert given under the auspices of the Y. W. C. A. on Monday evening, December 12. As there is no large hall in this part of the city the concert had to be given in the spacious Calvary M. E. Church. While the acoustic properties of this auditorium are excellent, the various groups of instruments could not be placed to the best advantage, the pulpit interfering.

The excellent musicians, however, at once regained their tonal balance and mutual rapport. That the program—by no means a light one—was well arranged may be in-

ferred from the continued applause. The soloists were Gertrude Stein, contralto; Clifford Schmidt, violin; Victor Herbert, violoncello. Mrs. Josiah Lombard and the other ladies of the Young Women's Christian Association deserve credit for having brought to Harlem a concert of such dimensions.

Cyril Tyler Sings.—Cyril Tyler, the boy soprano, gave two concerts last week at Chickering Hall, Wednesday evening and Saturday matinée. He is a sweet faced boy, who sings with remarkable flexibility and musical feeling, though the latter is exaggerated in sentiment. He gave David's "Charmant Oiseau," with flute obligato of Mr. Carrano, and other pieces. Nahan Franko, Miss Fannie Myers, Jessie Shay and S. C. Engel assisted.

Mr. Sinzig's Second Brahms Matinee.—Mr. Ferdinand Sinzig, whose native ardor and enthusiasm for the recondite beauties of Brahms' music, was so encouraged by the success of his first matinée that he gave a second and still more successful affair last Monday afternoon at his studio, 246 West Forty-third street, with the Schmidt-Herbert Quartet. Mr. Sinzig played the great F minor quintet, and with Victor Herbert the seldom given 'cello sonata, op. 38, E minor.

The solo numbers were the F sharp minor capriccio, op. 76, No. 1, and the B minor rhapsody, both of which soli Mr. Sinzig played with full appreciation of their musical worth.

Maud Powell.—Miss Maud Powell, the celebrated violinist, has just returned from a tour in the New England States, where she has been playing with Mrs. Lillian Nordica. Miss Power has met with wonderful success on this tour and will now remain in this vicinity for a short time to fill engagements, after which she will be heard in the large cities of the West, prior to making a spring tour under the management of Mr. Louis Blumenberg.

To Aid Working Girls.—A notable musical event took place at Chickering Hall on the afternoon of December 15 under distinguished social patronage. The artists engaged were the Dudley Buck Quartet, Miss Hettie Bradley, soprano; Miss Avice Boxall, harpist, and Leonora von Stosch, violinist. A fine program was presented. The quartet sung with their usual finish and fine harmony. Miss Bradley, who is a pupil of Max Maretzek, sung brilliantly and was heard in the polacca "Je Suis Titania," from "Mignon," and in "The Holy City," by Stephen Adams. Miss Boxall played "Winter," "The Bells of Aberdovey" and variations on Welsh national melodies. The concert netted \$800 for the building fund of the Working Girls' Club.

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IN musical circles all over the State interest is centring at Reading, in anticipation of the fourth annual meeting of the Pennsylvania State Music Teachers' Association to be held there December 27, 28 and 29. The chief advance over former meetings will be in the presence of a good orchestra, due to President Berg's energetic financial canvass. The advance program just given out, contains much promising matter. Here it is:

Tuesday, December 27.

1:30 P. M.

Grand Opera House.

Address of welcome—Hon. Thomas P. Merritt, mayor of the city of Reading.

Response and address by the president of the association, Mr. Edward A. Berg.

Secretary's report.

Reports of specialist committees.

Reports of vice-presidents.

Report of the public school music auxiliary.

APPOINTMENT OF COMMITTEES—BUSINESS.

A "query box" will be placed in the hall during the session, in which any member may deposit a question. This will be read before the meeting and answered. Discussions brought out in this manner are specially interesting and instructive.

4 P. M.

Essay.....Mr. Richard Zeckwer, Philadelphia
Subject—"The Limits of Hearing."

(With experiments by instruments used in America for the first time.)

Essay.....Mr. Charles Davis Carter, Pittsburg
Subject—"Vocal Exercise versus Voice Culture."
Discussion.

MISCELLANEOUS CONCERT—8 P. M.

Piano.....Mr. Leopold Godowsky, St. Petersburg, Russia
Songs.....Mr. Emil Gastel, Philadelphia
String quartet, Messrs. Wm. Stoll, Jr., E. A. Brill, Richard Schmidt and Rudolph Hennig, Philadelphia.

SOCIAL RECEPTION AT LIBRARY HALL—10 P. M.

The evening reception will be one of the features of the meeting. Here the reception committee will make everyone acquainted, and a thoroughly enjoyable social event will result.

Wednesday December 28.

9 A. M.

Meeting of the committee on the nomination of officers in the parlors of the American House.

Meeting of the board of vice-presidents in the parlors of the Central House.

10 A. M.

General Business.

Essay.....Mr. E. E. Southworth, Scranton
Subject—"Thoroughness."
Discussion.

Essay.....Mr. W. J. Baltzell, Reading
Subject—"The Analytical and Psychological in Teaching."
Discussion.

2 P. M.—BUSINESS.

Report of Committee on Nomination of Officers.

Report of Board of Vice-Presidents.

Essay.....Rev. W. B. Morrow, Bristol
Subject—"Episcopal Church Music."

Essay.....Mr. Homer Moore, Pittsburg
Subject—"Tone Color in Singing" (with illustrations).

4 P. M.—PIANO AND SONG RECITAL.

Pianist.....Miss Clara Krause, Berlin, Germany
Song.....Miss Josephine Richardson, Philadelphia

8 P. M.—ORCHESTRAL AND CHORAL CONCERT

Of American compositions.

Each choral work will be conducted by the composer.

Choral works to be produced.

"Im Tempel, der Muse".....Herman Mohr, Philadelphia
Festival, "Te Deum".....Carl Retter, Pittsburg

Cantata, "Prayer and Praise".....W. W. Gilchrist, Philadelphia
Reading Choral Society.

Philadelphia Orchestra.

Solo violinist.....Mr. Gustave Hill, Philadelphia
Solo pianist.....Mr. Maurits Leefson, Philadelphia

Songs.....Mrs. Addie Reed Fleming, Philadelphia
Female quartet: Miss Sara A. Shearer, Reading; Miss Josephine

Richardson, Philadelphia; Mrs. Addie Reed, Fleming, Philadelphia; Miss Rose M. Brady, Reading.

Tenor.....Mr. Allen C. Mellert, Reading
Baritone.....Mr. Edward Pengelly, Reading

Thursday, December 29.

9:30 A. M.—BUSINESS.

Election of Officers.

Essay.....Mrs. C. C. Bangs, Carlisle
Subject—"Music and its Methods in the Schools."

Discussion.

Essay.....Miss M. Virginia Peck, Philadelphia
Subject—"The Nasal Tone in Song and Speech."

Discussion.

2 P. M.

Essay.....Hugh A. Clark, Mus. Doc., Philadelphia
Subject—"Harmony."

Discussion.

Unfinished Business.

4 P. M.—PIANO AND SONG RECITAL.

Pianist.....Mr. Eugene C. Heffley, Grove City
Vocalist.....Miss Lois Belle Cory, Grove City

8 P. M.—ORGAN RECITAL.

In Grace Lutheran Church, South Eleventh Street.

Organists:

Mr. J. Fred Wolfe, Bethlehem.

Mr. Charles Davis Carter, Pittsburg.

Mr. Stanley Addicks, Philadelphia.

Vocalists:

Miss A. Homan, Philadelphia.

Mr. Fred Davis, Philadelphia.

Let all work shoulder to shoulder to make this meeting even more successful than the Pittsburg meeting last year.—Pittsburg "Dispatch."

New Ditson Publications.—We notice among the recent publications of C. H. Ditson Company, 807 Broadway, New York, the following: "The World's Fair Series," comprising "The World's Fair Piano Music Collection," "The World's Fair Dance Music Collection," "The World's Fair March Collection," "The World's Fair Ballad Collection" and "The World's Fair Song and Chorus Collection;" "The Classical Series," containing "Classic Vocal Gems," arranged in four volumes, for soprano, alto, tenor and baritone; "Piano Classics" (two volumes),

"Young People's Classics" (two volumes), "The Classical Pianist," "Classic Four Hand Collection," "Song Classics" (two volumes), "Song Classics for Low Voice," "Classic Tenor Songs," "Classic Baritone and Bass Songs" and "The Classical Collection for Violin and Piano" (two volumes). They have also in book form Beethoven's sonatas, Chopin's nocturnes, Chopin's waltzes, Haydn's sonatas, Kuhl's sonatas, Mendelssohn's "Songs without Words" and many others. These publications are accurate and typographically a delight to the eye.

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For Parades, Concerts, Musicales, Dinner Parties, Dances or Receptions.

LESCHETITSKY PUPILS PROTEST.

THE small editorial in THE MUSICAL COURIER of December 7, about Theodore Leschetitsky and his methods of teaching, has called forth the following letters on the subject, which will doubtless interest those of our readers who play the piano. Here they are:

MUSIC HALL, Fifty-seventh street and Seventh Avenue,
New York. December 9, 1892.

Editors Musical Courier:

Having had two years' study under Leschetitsky, I feel in duty bound to reply to the article "Leschetitsky Denounced," in the issue of December 7, and trust that this letter will receive proper courtesy.

While I cannot deny that Leschetitsky is often extremely severe with his pupils, yet I am certain that he designs much of his severity for their good, and I daresay that each one goes away from his lessons rather angry with himself for his own stupidity than blaming Leschetitsky for losing his temper.

As regards "young American pianists returning to their native land with their touch ruined," I can readily understand that, if they stayed with him only a few months or a year.

Pardon me for being personal, but I know in my own case that if I had returned at the end of the first year I should have come with a hard and unmusical touch.

Leschetitsky himself says that he can do nothing for anyone in less than two years.

I am confident that whoever has the courage to persevere to the end of the course, which requires two years at least, will be rewarded with great power, and at the same time a most delicate, light and brilliant touch.

Leschetitsky, while he cultivates great power and firmness, at the same time pays the utmost attention to delicacy and lightness of touch and beauty of tone, which in his own playing is marvelous.

I am not surprised that he is denounced by Von Bülow. The methods of the two masters are totally at variance, and they are outspoken enemies, although Leschetitsky speaks well of Von Bülow as a pianist.

Rosenthal would naturally speak disparagingly of Leschetitsky; for, while Leschetitsky respects Rosenthal for his stupendous technic, he does not admire him as an artist, and cites him to his pupils as "one who is rich in technic and uses his riches to his ruin."

Grünfeld is to my certain knowledge a personal friend of Leschetitsky, and his portrait hangs in the latter's library along with those of the master's two favorite pupils, Schütt and Paderewski.

Paderewski and Leschetitsky are very fond of each other. I have seen them embrace like father and son.

The former is undoubtedly a born genius, but if I am not mistaken he attributes his great success to Leschetitsky's training. Before he studied with him he had met with little success as a pianist, and I am told that during his course with Leschetitsky on several occasions he became so discouraged and dissatisfied with his own talent that he was on the verge of abandoning the piano and devoting his time entirely to composition.

He persevered, however, and his enviable position now in the musical world requires no comment.

I have two friends, one of them still in Vienna, the other now in America, who began with Leschetitsky when I did. They were both sent to him by D'Albert, who was much interested in them.

It seems strange to me that such an artist as D'Albert should send talented young pianists to a teacher who would ruin their touch!

I have had the privilege of studying under several great artists, and am convinced that Leschetitsky, whatever his faults, has no superior as a teacher.

I esteem it an honor to sign myself a pupil of Theodore Leschetitsky.

CHARLES LEE TRACY.

Editors Musical Courier:

In your paper dated December 7 there is an article headed "Leschetitsky Denounced," which flavors very strongly of malice, spite and jealousy. Aside from being utterly false (excepting the reference to his autocratic despotism, it seriously reflects upon his pupils and followers. As such, I dare say that there is no more conscientious, exacting and wideawake teacher in existence. As to his method being a humbug; well, the proof of the pudding is in the eating thereof, and Leschetitsky has given ample proof that his method is no humbug. Paderewski, Esipoff and Bloomfield have a world-wide reputation. Ask them if they think there is any humbug about it.

While there are many ways by which one can reach Rome, yet some are easier and more direct than others. I will agree to convince the most skeptical that Leschetitsky's method is not only one of the most direct, but also one of the simplest and most natural. I now refer principally to the position of the hand and arm, the manner of playing scales and arpeggios.

His suggestions in regard to dynamic effects, light and shade, in other words tone color, are such as a pupil will ever remember. And last, but not least, his manner of treating the pedal exceeds that of any other teacher I know of.

The absurd remark in regard to "touch" needs no particular answer, except that the aforementioned pianists can certainly not be accused of a poor touch, and they have been with Leschetitsky many years.

I will venture to say that the pupils you refer to as coming back to America with touch spoiled, never had any to spoil.

In conclusion I will add, do not be alarmed, even should you see a general stampede from these shores toward Leschetitsky. Remember the old proverb, "Many are called but few are chosen."

A. VENINO.

We are not aware that Paderewski ever attributed to Leschetitsky his great success as a virtuoso.

The Organist Must Be Paid in Advance.—Baltimore, Md., December 17.—W. C. Sederberg, the organist of Fayette M. E. Church, officiated at a swell wedding held in the church Wednesday. The bridegroom is a prominent North Carolina physician and the bride a social leader. When the organist went to collect his fee, as well as that of the sexton and organ blower, he was told that the couple had left town. As this is the third time the thing has happened, the trustees of the church passed resolutions to-day that in future the doors are not to be opened unless the organist and his assistants have been paid in advance.—"World."

Music Items.

A Wolff-Hollman Matinee.—A crowded house greeted Messrs. Wolff and Hollman in Chickering Hall last Wednesday afternoon. With that sterling pianist, Ferdinand Dulcken, three numbers from Beethoven's B flat trio, op. 97, were given. Mr. Wolff played the slow movement from Mendelssohn's concerto (taken too fast) and with great brilliancy a rondo by Wieniawski. Mr. Hollman gave a cello concerto of his own in D minor. Without any pretention whatever to form, it served, nevertheless, as an agreeable vehicle for displaying his large tone and virtuosity. Kate Rolla sang some French songs by Delibes, Vidal and Thomé with great taste. The Delibes song, "Regrets," by the way, is an audacious steal tonality and all from a piano etude by Henselt, "Verlorne Heimath." Even the talented fellows do it too! Miss Rose Soudarska played Rubinstein's hackneyed E flat romance and an etude by Schlozer, the latter with much facility. Mr. Victor Harris accompanied.

Miss Florence Drake.—This young lyric soprano, whose picture adorned our pages a few weeks since, is now established in New York. In addition to several society engagements she has already sung before the Patria Club, the Women's Press Club, &c., and last week undertook the prima donna part in Mr. Wendell Stanton Howard's operetta of "King Cupid," and charmed her audience by the purity of her voice, sentiment and deft vocalization. She has evidently a future before her.

A Sunday Concert.—Nahan Franko and his orchestra gave the usual Sunday afternoon concert at the Academy of Music last Sunday, assisted by Mrs. Felicia Kaschoska, Miss Gertrude May Stein, and Messrs. Pardo and Viviano, who gave the garden scene from Gounod's "Faust." The orchestral numbers were the overture, "Poet and Peasant," "fantasie," "Carmen," "The Blue Danube," Strauss; gavotte, N. Franko, and the introduction to "Lohengrin," and with the exception of the latter all the selections were well given.

The Dudley Buck Quartet at Music Hall.—This organization gave one of its delightful concerts for the Mechanics' Association of New York on the night of December 15. The great hall was packed to the roof, nearly 3,500 people being present. The quartet had the assistance of Miss Florence Russell, reader, and Mr. Arthur Wood, pianist. The quartet sang "On the Sea," "Lullaby," "In Absence," "The Three Fishers," "A Warrior Bold" and "Robin Adair." Frederick Reddall gave "On the Deck of the Santa Maria," from Dudley Buck's "Columbus," and, being recalled, gave "The Two Grenadiers." Mr. H. E. Distelhurst sang an air from "Reginella."

Marchesi.—Mrs. Marchesi, the famous teacher of vocal music, who is about to visit America, is one of the few noted persons who have not been "spoiled by the adulation of man," as Nye puts it. Marchesi has been petted to a degree that would have made most women unbearable, but it has all seemed to enhance her charm of manner and her interest in her work. Perhaps, too, the great afflictions she has endured have had much to do with making the distinguished German the sympathetic woman she is. Ten children were born to her, and she has buried nine. In appearance Marchesi is very attractive. She has large, expressive gray blue eyes, iron gray hair and a mouth which, more than any other feature, shows her resolute spirit and strength of character. Last, but by no means least, she is one of the best story tellers in Europe.

An Operatic Concert.—Chickering Hall has been engaged for next Friday evening, December 23, for an operatic concert. Among the artists who will appear are Mr. Natale de Sperati, tenor; Miss Ermine de Rouvillain, soprano; Miss Flora Marguerite Bertelle, soprano; Miss Alice Goodrich, contralto; Mr. Carl Schachner, baritone; Mr. Luigi Sartori, basso; Mr. Ceruclos, pianist, and Mr. B. Giannini, musical director and accompanist. The program will be announced later. Mr. de Sperati is described as a handsome young man, possessing a voice that is capable of reaching high F.

A Slight Advance Sale.—Up to Monday at 5 P. M. the advance sale of the four forthcoming Paderewski recitals was \$12,000.

This Evening.—The first concert of the Schmidt-Herbert String Quartet will occur in Chamber Music Hall on this evening. The program consists of Schumann's quartet in A major, op. 41, "Tristesse" (for violoncello) and "Alla Mazurka," by Victor Herbert; an andante from a quartet in D by Mozart; an allegretto by Rubinstein, and Dvorák's quartet in E flat, op. 51.

A Valuable Acquisition.—The children of the late Victor Wilder have presented to the library of the Paris Opera a number of most rare operatic scores, forming part of their father's collection, and including, among others, "La Buona Figliola," by Piccini; "Le Maître de Musique," "Trecollo," and "La Serva Padrona," by Pergolesi; "Les Deux Comtesses," by Paisiello, and "La Poupée," by Jomelli.

Five Organ Recitals.—Mr. John D. White has planned five organ recitals, of which the first will take place in Chickering Hall this afternoon at 3:30 o'clock. Mr. White will play a prelude and fugue in A minor by Bach, two

movements by Widor, Thiele's chromatic fantasia, and Reubke's sonata on Psalm XCIV. The organ pieces will be interspersed by vocal selections, one of which will be a setting of "Verbum Supernum" by the concert giver.

Conried's Company.—Mr. Heinrich Conried is a very busy man at present completing the details for the appearance of his opera company, which will make its first American debut at the Amberg Theatre on Monday, December 26, in the original "Der Vogelehändler." He says that the opera will be staged in the same elaborate manner and with all the details as he produced it at the Casino. Carl Schulz, comedian and first tenor from the Friedrich-Wilhelm-Stadt Theatre, will sing the part originally played by Miss Marie Tempest at the Casino.

"Miss Robinson."—The Folies Dramatiques Theatre had a big success Saturday evening with an operetta in three acts and ten tableaux. The music is by Varney, the text by Paul Ferrier. The title is "Miss Robinson."

The subject of the operetta is very pleasing. A young girl falls in love with "Robinson" on hearing him relate his travels. She marries "Robinson," but he, tired of traveling, demands to stay in Europe. His wife refuses and returns to an island, where she again sees "Friday" with a negress called "Saturday." From this point there are many adventures. Corsairs seize the wife and take her off to Japan.

The scenery in this part is very fine. Everything is satisfactorily arranged at the end. The music is charming. Mrs. Simon Girard plays the principal rôle. It had a great success.—"Tribune."

For the Free Scholarships.—A concert was given by the pupils of the Grand Conservatory of Music at Chickering Hall Wednesday evening of last week. An excellent program was presented and the concert was a pronounced success. A large audience was present, and a considerable sum was added to the free scholarship fund.

A Beethoven Recital.—A lecture recital on the works of Ludwig van Beethoven was given by Mr. I. V. Flagler, of the Ithaca Conservatory, at that place last Friday evening. He was assisted by Gertrude Walker-Egbert, Wm. Grant Egbert and Geo. M. Chadwick.

A Cleveland Musicales.—A musicale was given in Cleveland recently at the residence of Mr. and Mrs. Earl Oglebay, 596 Euclid avenue. About 400 of the élite of Cleveland social circles were present. The program was an exceedingly fine one, and the various numbers were received in an enthusiastic manner.

The artists were Mrs. S. C. Ford, soprano; Mrs. O. A. Treiber, contralto; Mr. Charles R. Hawley, baritone; Mr. Charles Heydler, cello; Miss Marie St. Urbain, harp; Miss Johnson, violin, and Mr. Emil Ring, pianist. Mrs. S. C. Ford was in excellent voice, and her singing of Gounod's "Ave Maria" was exquisite. Mrs. O. A. Treiber's sweet and powerful contralto was heartily appreciated in her various numbers, and Mr. Charles R. Hawley, who has just returned from his studies abroad, sang with good taste.

Second European Musical Course in St. Louis.—Dr. Robert Goldbeck will conduct at Goldbeck College, March, April, May, his second European Musical Course. The first session in the spring of 1892 met with unprecedented success. Pupils attended from nearly every part of the United States. This year the prizes will be a handsome diamond medal, two gold medals and two college pins. For further information address Musical Art Publishing Company, St. Louis, Mo.

Miss Van den Hende Plays.—The violoncello virtuoso, Flavie Van den Hende, played in twenty concerts between October 11 and November 15, and had to reject five offers on account of previous engagements. Among cities she played in are Washington, New York, Brooklyn, Baltimore, Montreal, Toronto, Philadelphia and Newark, besides smaller towns.

Death of Mrs. Jennings.—We regret to have to record the death at her residence in the St. George's road, Southwark, London, of Mrs. Maria Jennings, the mother of Mr. J. E. Jennings, for many years on the printing staff of THE MUSICAL COURIER and a frequent contributor to its columns, and of Mr. F. J. Jennings, with the firm of Justin Browne & Co., piano manufacturers, Euston road, London. Her death was not entirely unexpected, as she had been ill for some time, unusual fortitude and resignation being shown by her in her suffering. Her loss will be felt by her large circle of friends.

Paderewski Busts.—Paderewski's busts can be purchased at \$5 apiece at the music store of Edward Schuberth & Co., 23 Union square.

Bertha Visanska Will Play.—Little Miss Bertha Visanska, a pupil of Miss Adele Margulies in the National Conservatory, will play next Sunday night at Newark, Weber's concertstueck with orchestra. Mrs. Fursch Madi will sing.

The National Conservatory Examinations.—The semi-annual entrance examinations will take place as follows: Composition—January 9, 1893, from 9 A. M. to 12 M. Piano and organ—January 10, from 9 A. M. to 12 M., and from 2 to 5 P. M.; applicants are required to bring their music. Harp,

'cello and all other orchestral instruments—January 11, from 9 A. M. to 12 M. Violin—January 11, from 2 to 5 P. M.; applicants are required to bring instruments and music. Orchestra—January 11, from 4 to 6 P. M. Voice—January 12 and 13, from 9 A. M. to 12 M., and from 2 to 5 P. M., and evening of January 13, from 8 to 10 o'clock. Chorus—January 13, from 8 to 10 P. M.

Musicians Want Their Pay.—The musicians who belong to the Musical Mutual Protective Union who took part in the parades connected with the Columbus Celebration, for which they have not yet been paid, do not intend to quietly submit to being snubbed by the auditing committee, to whom their claims were presented for payment. At a recent meeting of the union a committee was appointed, with William Anstead as chairman, for the purpose of waiting upon Mayor Grant to solicit his influence in obtaining prompt payment of the money. A petition is being prepared by this committee that will set forth the grounds upon which the request is based, and which will be presented to the Mayor when Anstead's committee calls upon him some time during the present week.

Commissioner of Accounts Wahle, who, as secretary of the committee of one hundred, which had charge of all the arrangements, had much to do with the management of affairs, seems to be especially blamed by the indignant musicians for the annoying delay. They claimed that he should have seen that there was a provision made for possible deficiency between the money received from stands and other privileges and the amount needed for the payment of necessary expenditures.

"There are more than \$10,000 due these men," said President Alexander Bremer, of the Musical Mutual Protective Union, "the average due each man being about \$20, and though the lack of this money is not felt by the more prosperous among us, yet there are many who need the money badly, and in some cases its non-payment has caused positive hardship.

"A rather small piece of business," continued Mr. Bremer, "has been the attempt made by the auditing committee, of which ex-Mayor Wickham is chairman, to throw the blame for the delay upon the men, under the plea that the charges are exorbitant. That this is merely a subterfuge to gain time is evident to anyone who remembers the amount of marching and work done by the various bands night and day during the three days of the celebration.

"Moreover, the sum asked is entirely in accordance with the terms of the contract made on behalf of all the bands by Bandmaster Cappa, of the Seventh Regiment, and all objections should have been made at the time the agreement was made. Such a claim now is practically charging the management of the celebration with incompetency."

President Bremer said that he did not see how the mayor could do anything in the matter, as it is admitted that there is not sufficient money at present to pay the obligation, but it might have the effect of hastening the legislation necessary to secure the required relief.

Charles Steckler, counsel for the Musical Union, said that he has had several interviews with the Auditing Committee, but without a satisfactory result. He stated that the only chance for the men to get their money was the passage of the bill, to be introduced by Assemblyman Sulzer as soon as the Legislature meets, directing that \$78,000 be appropriated for the payment of the debts due on account of the Columbus Celebration. An effort will be made to have this bill rushed through as soon as the Legislature meets.—"Telegram."

A Musical Migration.—"Our crossing was rather after the style of a symphony—of course in C, and not C flat by any means. It opened andante with a glissando movement, which soon gave way to a recitative ondeggiante with a florid accompaniment on the wind con gusto. John and I wandered about languido on deck for awhile, and then retired below for refreshment liquido. Here there occurred a bar con spirito treated delicatamente, followed by an impetuoso performance on the part of the boat, which was at first treated giocoso and subsequently lacrimoso. This led to a con fuoco movement with a horn obligato (for a fog had come on), and a long maestoso passage followed—in fact, I never mezzo maestoso a passage before. It lasted until the finale, which was approached a poco a poco through an interval of rallentando, concluding with a 'Hymn of Praise' performed by the entire company."—"Isis," London.

Lilli Lehmann Sings.—Lilli Lehmann gave a song recital in Dresden on the evening of December 3, singing only songs of Bungert, the accompaniments being played by the composer himself. Her interpretations were of course artistic, but her voice seemed somewhat worn and tired out.

Princess Carolath Sings.—At a musicale recently held at the Musical Institute of Clemens Braun, Dresden, compositions of Rubinstein, chiefly vocal, were heard. Rubinstein himself attended and complimented particularly the singing of Princess Carolath Hatzfeldt, a lady who has a superb contralto voice and understands how to use it. A Miss Markoff, a pupil of Rubinstein, made an excellent impression as a pianist on the same occasion.

Xaver Scharwenka and the Scharwenka Conservatory.

XAVER SCHARWENKA hardly needs any special comment on his artistic standing in the musical worlds of Europe and America. He takes a foremost rank among the many famous pianists and composers of the present day, and his pedagogic work is amply demonstrated by the unusually large number of pianists who received their musical education at his famous Berlin conservatory and, since 1891, at the Scharwenka Conservatory in New York, No. 37 East Sixty-eighth street, conducted by Xaver Scharwenka and Emil Gramm.

The latter institution is unique among its many competitors. The system of three and four in a class has been abolished, as also the engaging of cheap and inferior teachers. Excellent and systematic instruction is given in all branches by renowned teachers, and for the first time it has been demonstrated in the history of American conservatories that musical students can safely remain here for their education instead of going to Europe.

The terms are reasonable for the quality and amount of instruction the institution offers, and every student who has attended speaks in the highest terms of the splendid system and management prevailing in this institution.

We hope that Messrs. Scharwenka and Gramm may long remain together and continue their honest and effective work so well begun and so successfully carried out.

Wolff-Hollman Concert.

DÉBUT OF CAROLINE OSTBERG.

THE United States is still a land of milk and honey for the European virtuoso, particularly if he is eccentric and knows how to tickle the popular fancy. Excellent evidence of the truth of this proposition was furnished at the third Wolff-Hollman concert, where neither of these clever artists played a work or piece of the first rank, and yet both were uproariously applauded—probably for that reason.

The concert opened with Rubinstein's sonata in A minor for violin and piano, but only the first movement was played, Miss Jessie D. Shay at the piano. Mr. Wolff played Vieuxtemps' "Réverie" and a scherzo by Ries and the "Air Russe" by Wieniawski.

Hollman, who played with unusual vigor and with superb tone, introduced Max Bruch's "Kol Nidrei," an adaptation of an old Hebrew religious chant; a value of his own; Popper's "Papillon," slightly despoiled of its originality by blurred passage work, and a mutilated rendition of Schumann's "Träumerei."

Miss Shay played Schlozer's étude de concert, A flat, and Liszt's A flat étude.

The event of the evening was the début of the Swedish soprano Caroline Ostberg, a vocal artist of high rank, whose culture and method were at once discovered in the recitative and aria from the "Marriage of Figaro." She occupies a distinguished position among Scandinavian singers, and sings with great breadth of style and musical intelligence. As a dramatic singer she is a refreshing contrast to the average prima donna, for she interprets with purity of sentiment and of tone the Scandinavian folk songs. In this department of her act she stands unrivalled, and will make a sensation among her countrymen here. She should be heard in concerts with orchestral accompaniment, where her broad manner and impassioned method will appear to greater advantage.

Foreign Notes.

Berlin Opera House.—On December 7, 130 years had elapsed since the opening of the Royal Opera House under Frederick the Great. The first performance was Graun's "Cesar and Cleopatra." The performance began at 6 o'clock. Graun wore a red cloak and full bottomed wig. In the parterre were two rows of chairs for the court; the public stood. The orchestra—2 theorbasts, 1 harper and 3 cellists—sat near a piano to play the accompaniment to the recitative. The other pieces were 12 violins, 4 violas, 2 more cellos, 3 contrabasses, 4 flutes, 2 fagotti, 2 waldhorns and 4 oboes. The house was lighted with 3,000 wax lights, at a cost of 3,771 thalers a night. The opera was given twice a week till January, 1743, when it was succeeded by Haase's "Clemenza di Tito."

Berlin Domchor.—The Royal Domchor is giving its concerts in the Garrison Church, which contains the finest organ in the city.

Frans von Blau.—A symphony in B flat minor by this composer was produced with success at the first symphony concert at Cottbus.

Swiss Sangerfest.—The festival to commemorate the fiftieth anniversary of the foundation of the Swiss Sängerverein will take place at Basel on June 3, 9 and 10 next year.

Berlin Free Music Society.—On November 18 this society gave a concert at Sulzer's Hall, when a quartet for piano and strings by Moritz Scharf and a cantata for male

chorus with organ accompaniment, by Willy Kuntze, were performed.

Friedrich Hegar.—A biography of this composer appears in "Sängerhalle," of Leipzig (Nos. 42, &c.). His "Manasse" has just been given for the first time in Cologne.

M. T. N. A.—A German paper expounds to its readers the meaning of these "mysterious letters." The society is described as "of great importance for America, where it has done much for the cultivation of music."

Sophie Menter.—This distinguished pianist played at the first concert of the Musical Society of Innsbruck a fantasia of her own composition, "Zigeunerweisen," to which Tchaikowsky had supplied the orchestral accompaniment. She was received with unbounded applause.

Rudnick.—The first performance of "Dornröschen" for soloists, chorus and orchestra, by W. Rudnick, was given at Liegnitz November 8. Clara Heppel, Selma Thomas and Mr. Krüger, of Berlin, were the vocalists.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During a period of twelve years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Pauline Schöller-Haag
Ida Klein	Lucca	Jean de Reszke
Sembranch	Ivan E. Morawski	Marchesi
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzalo Nufiez	Carl Reincke	Kathinka Paulsen White
Marie Rose	Heinrich Vogel	Rose Schottenfels
Alfred Grünfeld	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Etelka Gerster	Peter Tchaikowsky	Max Bruch
Nordica	Jules Perotti—9	L. G. Gottschalk
Josephine Yorke	Adolph M. Foerster	Antoine de Kontaki
W. C. Carl	J. H. Hahn	S. B. Mills
Emma Thurnaby	Thomas Martin	E. M. Bowman
Teresa Carreno	Charles Foote	Otto Bendix
Minnie Hauk—2	Pietro Mascagni	H. W. Sherwood
Materna	Richard Wagner	Florence Drake
Albani	Theodore Thomas	Victor Nessler
Emily Winant	Dr. Damrosch	Johanna Cohen
Lena Little	Campanini	Charles F. Tretbar
Murio-Celli	Jenny Meyer	Jennie Dickerson
James T. Whelan	Constantin Sternberg	E. A. MacDowell
Edvard Strauss	Dengremont	Theodore Reichmann
Eleanor W. Everest	Galassi	Max Treuman
Marie Louise Dotti	Hans Balatka	C. A. Cappa
Furech-Madi—3	Liberati	Hermann Winkelmann
John Marquardt	Johann Strauss	Donisetti
Zlve de Lussan	Anton Rubinstein	William W. Gilchrist
Antonio Mielke	Del Puente	Ferranti
Anna Bulkeley-Hills	Joseph	Johannes Brahms
Charles M. Schmitt	Julia Rivé-King	Meyerbeer
Friedrich von Flotow	Hope Glenn	Moritz Moszkowski
Frans Lachner	Louis Blumenberg	Anna Louise Tanner
Leola Lombard	Frank Van der Stucken	Flores Greco
Edmund C. Stanton	Frederic Grant Gleason	Wilhelm Junk
Heinrich Grünfeld	Ferdinand von Hiller	Fannie Hirsch
William Courtney	Robert Volkmann	Michael Banner
Josef Staudigl	Julius Riets	Dr. S. N. Penfield
E. M. Bowman	Max Heinrich	F. W. Riesberg
Mrs. Minnie Richards	A. L. Guille	Emil Nahr
Arthur Friedheim	Ovide Musin	Otto Suto
Clarence Eddy	Theodore Habelman	Carl Faellen
Mr. & Mrs. C. H. Clarke	Edouard de Reszke	Belle Cole
Fannie Bloomfield	Louise Natali	G. W. Hunt
S. E. Jacobson	Etbel Wakefield	Georges Biset
C. Mortimer Wake	Carlyle Petersilea	John A. Brockhoven
Emma L. Heckle	Carl Retter	Edgar H. Sherwood
Edvard Grieg	George Geminder	Grant Brower
Adolf Henselt	Emil Liebling	F. H. Torrington
Eugen d'Albert	Van Zandt	Carrie Hun-King
Elli Lehmann	W. Edward Heimendahl	Pauline d'Allemant
Frans Kniesel	S. G. Pratt	Verdi
Leandro Campanari	Rudolph Aronson	Hummel Monument
Frans Rumme	Victor Capoul	Berlioz Monument
Blanche Stone Barton	Albert M. Hagby	Haydn Monument
Amy Sherwin	W. Waugh Lauder	Johann Svendsen
Achille Lerand	Mr. & Mrs. W. Waugh Lauder	Johanna Baeh
Henry Schradieck	Mendelssohn	Anton Dvorak
John F. Rhodes	Hans von Bülow	Saint-Saëns
Wilhelm Gericke	Clara Schumann	Pablo de Sarasate
Frank Taft	Joachim	Jules Jordan
C. M. Von Weber	Ravogili Sisters	Albert R. Parsons
Ernst List	Anton Dvorak	Mr. & Mrs. G. Henschel
Charles Rehn	Christine Douart	Bertha Piersen
Harold Randolph	Dora Henningsen	Carlos Sobrino
Adele Aus der Ohe	A. A. Stanley	George M. Nowell
Karl Klindworth	Ernst Catenhusen	William Mason
Edwin Klahre	Heinrich Hofmann	F. X. Arens
Helen D. Campbell	Emma James	Anna Lankow
Alfredo Barili	Emil Sauer	Maud Powell
Wm. R. Chapman	Jessie Bartlett Davis	Max Alvary
Montegriffo	D. Burmeister-Petersen	Josef Hofmann
Mrs. Helen Ames	Willis Nowell	Händel
Eduard Hanslick	August Hyllested	Clariotta F. Pinner
Oscar Beringer	Gustav Hinrichs	Marianne Brandt
Princess Metternich	Xaver Scharwenka	Henry Duxenat
Edward Dannreuther	Heinrich Boetel	Emma Juch
Ch. M. Widor	W. E. Haslam	Fritz Giese
Rafael Diaz-Albertini	Carl E. Martin	Anton Seidl
Otto Roth	Jennie Dutton	Max Leckner
W. L. Blumenschein	Walter J. Hall	Max Spicker
Richard Arnold	Conrad Ansoerge	Judith Graves
Josef Rheinberger	Carl Baermann	Hermann Ebeling
Max Bendix	Emil Steger	Anton Bruckner
Helen D. Doenhoff	Paul Kalisch	Mary Howe
Adolf Jensen	Louis Svecenaki	Attina Claire
Hans Richter	Henry Holden Huss	Mr. and Mrs. Lawton
Margaret Reid	Neally Stevens	Fritz Kreisler
Emil Fischer	Dyas Flanagan	Virginia P. Marwick
Merton H. Dickinson, M. D.	Adele Le Claire	Richard Burmeister
E. S. Bonelli	Mr. and Mrs. Carl Hild	W. J. Lavin
Paderewski	Anthony Stankowitch	Nina W. Gade
Stavenhagen	Moris Rosenthal	Hermann Levi
Arrigo Boito	Victor Herbert	Edward Chadfield
Paul von Jankó	Martin Roeder	James H. Howe
Carl Schroeder	Joachim Raff	George H. Chickering
John Lund	Felix Mottl	John C. Fillmore
Edmund C. Stanton	Augusta Obratrum	Helene C. Livingston
Heinrich Gudehus	Mamie Kunkel	M. J. Niedzielski
Charlotte Huhn	Dr. F. Ziegfeld	Frans Wilczek
Wm. H. Kieger	C. F. Chickering	Alfred Sormann
Rosa Lind	Villiers Stanford	Juan Luria
Henry E. Abbey	Louis C. Elson	Carl Busch
Maurice Grau	Anna Burch	Alwin Schroeder
Eugene Weiner	Mr. and Mrs. Alves	Mr. and Mrs. Nikisch
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ESTABLISHED JANUARY, 1880.

No. 668.

NEW YORK, WEDNESDAY, DECEMBER 31, 1892.

THE first artistic calendar of 1893 has reached this office. It emanates from an artistic firm—Messrs. Decker Brothers.

THE Ferrand & Votey Organ Company, of Detroit, has increased its capital to \$300,000. This signifies a large future trade in both reed and pipe organs on part of this exceedingly active concern.

MR. H. D. CABLE, president of the Chicago Cottage Organ Company and of the Conover Piano Company, Chicago, is expected here to-night, prior to going aboard a steamship for a short ocean trip for the benefit of his health.

MR. JOS. W. STURTEVANT, at present with the New York house of Chickering & Sons, has accepted a place as retail salesman with Steinway & Sons, beginning with the new year. Mr. Sturtevant has made an excellent record and is considered a salesman of a high order. Such men are rather rare in the piano business.

THE December meeting of the Piano Manufacturers' Association, of New York, at its last meeting elected a dinner committee for the purpose of arranging the annual dinner set for some time in March. The committee consists of these gentlemen: Nahum Stetson, H. P. Mehlin, F. Kranich, F. G. Smith, Sr., R. M. Walters, John Evans and S. Hazleton.

WITH this number THE MUSICAL COURIER ends its series of monthly Specials for the year 1892.

This issue consists of 100 pages, with three Supplements, and will be found to contain matter of contemporaneous interest to all classes who make music a study, who embrace it in their amusement, and to those makers and venders of the means of music, who comprise the men generally classified as "the music trade." It gives the news in both departments, it contains a wealth of reading matter such as no other class paper ever before contained, and its advertising speaks literally volumes of the appreciation in which the musical people, whether in the professional or commercial branches, hold THE MUSICAL COURIER as a medium of communication with the public and between themselves.

The three Supplements consist of portraits of vocal specialists who make New York city the theatre of their operations and of some of the men most prominent in the piano business of the metropolis. It was not possible to embrace in a single issue a complete group of representative piano men, since many of them sent in their photographs either too late or in such form that they could not be reproduced in time, when the chief result sought for was an artistic presentation of their likenesses. As will be seen by reference to the largest of the three inlays, the list of those who extended the courtesy of the use of their counterfeit presentments includes:

Mr. Jacques Bach.....	Kranich & Bach.
Mr. Hellmuth Kranich.....	
Mr. Henry Behr.....	Behr Bros. & Co.
Mr. Ferdinand Mayer.....	New York House of Chickering & Sons.
Mr. George Nembach.....	George Steck & Co.
Mr. Hugo Sohmer.....	Sohmer & Co.
Mr. Emil Gabler.....	Ernest Gabler & Bro.
Mr. F. G. Smith, Jr.....	Webster Piano Co.
Mr. H. Paul Mehlin.....	Paul G. Mehlin & Sons.
Mr. Samuel Hazleton.....	Hazleton Bros.
Mr. John D. Pease.....	Pease Piano Co.
Mr. R. M. Walters.....	
Mr. John Weser.....	Weser Bros.
Mr. Peter Duffy.....	Schubert Piano Co.
Mr. Henry Behning, Jr.....	Behning & Sons.
Mr. William Steinway.....	
Mr. Charles H. Steinway.....	
Mr. Fred. T. Steinway.....	Steinway & Sons.
Mr. Nahum Stetson.....	
Mr. Henry Ziegler.....	

THE MUSICAL COURIER returns to them and to all others who have assisted in making of this the largest copy both in size and circulation that it has ever produced its thanks, and wishes to everyone identified with music "A Merry Christmas."

But a word more, and that to call attention to the issue of next week, which will be the last for 1892, and which will contain statistical information of real value to the trade as well as the latest news, and a general résumé of the affairs of music for the year now so near its close.

THE Blasius Piano Manufacturing Company, with its large factory plant at Woodbury, N. J., is the manufacturer of the Blasius piano and is the corporation of \$1,000,000, as recently announced in these columns. Blasius & Sons, the old Philadelphia piano house, is a distinct institution, and will purchase the Blasius pianos from the Woodberry company just as other dealers purchase Blasius pianos. Most of the Blasius & Sons people are interested in the Blasius Piano Manufacturing Company, but as business institutions the two concerns are separate.

Blasius & Sons now handle the Blasius, the Pease, the Kurtzmann and the Smith & Barnes pianos. The Steinway piano will, of course, remain with the house until December 31.

THE holiday trade of Messrs. Chickering & Sons' New York warerooms is by far the largest of recent years. The sale of fancy wood uprights and small grands in fancy woods is exceptionally active and indicate a constantly increasing demand for this class of instruments.

A MEETING of the piano trade, of Portland, Ore., was held a few days ago, for the purpose of arranging, if possible, some plan to combat the evils of the commission system. The recent exposés of this system in the columns of THE MUSICAL COURIER led to the step, the call being issued by Wiley B. Allen & Co., of that city. Particulars are expected shortly as to the results of the conference.

SMITH & NIXON, of Cincinnati and Louisville, have purchased the piano and organ business of the firm of T. J. Smith & Co., of Bowling Green, Ky., and will control the trade of Southern Kentucky through this new branch house, which will be known as Smith & Nixon, with Tom W. Carpenter as manager. This gentleman has a large circle of acquaintances and will carry a large and select stock of Smith & Nixon's line of goods.

THE Clough & Warren Company, of Detroit, makers of organs and pianos, have given a deed of their building to the Union Depot Company, who have purchased the property to extend their terminal facilities. There was a report current last week that the company may retire from business altogether, and another rumor states that Clough & Warren had purchased another piece of property for the purpose of erecting a new factory. Neither of these rumors can be verified, and we give them for what they are worth.

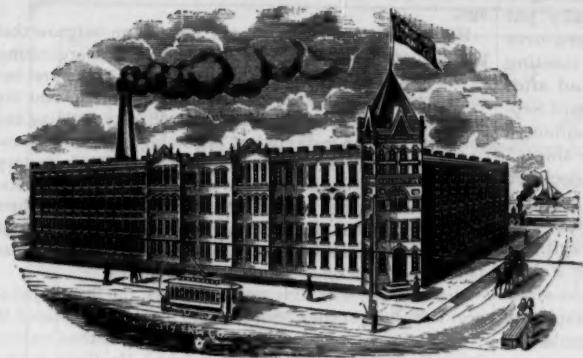
MASON & HAMLIN have appointed Mr. J. E. Trowbridge manager of their Boston retail piano department to succeed Mr. Chandler W. Smith, resigned. Mr. Trowbridge will also continue to remain in charge of the retail organ business as well as the wholesale wareroom sales department for both organs and pianos. Mr. Trowbridge has been connected with the house of Mason & Hamlin for 26 years, and knows the business through and through. He is a competent piano and organ salesman and is a musician of unusual ability besides.

THAT is a bad way to spend time in New York as Mr. Henry J. Frees, of Dallas, Tex., did until the police stopped it by arresting him, hugging ladies on the street having been the charge. The officer said Frees tried to avoid arrest by an offer of "fixing it," but the policeman, like an honest servant of the State, and true to the claims made on behalf of the force by Superintendent Byrnes, refused to listen to Mr. Frees, the ex-piano man, of Dallas, and so he had to go to court. Mr. Frees should have been brought into court long ago, and his piano operations in Texas should have been subjected to official scrutiny and investigation. His co-operation with a certain Fifth avenue piano house has never been thoroughly understood by his creditors, but a man who will try to "fix" an officer of the law is not a safe man as it is, and he may yet tell the story of his Fifth avenue connection himself.

HERE is a pretty tardy reply to a former notification which was generally supposed to have been official. It is from the Lancaster "News" of December 13:

The reports published and circulated that Kirk, Johnson & Co. had sold out their music business in this city were not correct. That well-known firm is still doing business at the old stand, as an announcement in another column will show.

Mr. Johnson stated at the time when the sale of the business to Wm. G. Fischer, of Philadelphia, was announced that he had gone into some "patent" business which was supposed to bring in millions. Mr. Fischer's son went to Lancaster to take charge of the house and conduct a branch of his father's business. Probably the reports were correct at the time. In fact they were correct.



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461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

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BOSTON, MASS.

THE STEINWAYS' LAWSUIT.

Motion to Compel H. W. T. Steinway to Reply to New Matter.

JUDGE INGRAHAM, in the Supreme Court Chambers, on December 15, reserved his decision on a motion to have H. W. T. Steinway compelled to reply to new matter brought out in the answer of William Steinway and Steinway & Sons to his complaint in a suit brought against William Steinway and the corporation of Steinway & Sons.

The allegations of the complaint are substantially as follows:

1. That the defendant William Steinway obtained absolute control of the large business and property and the board of direction of Steinway & Sons.
2. Having obtained such control, he organized the Steinway Pianofabrik in Hamburg, Germany, in conjunction with C. F. Theodore Steinway.
3. That in virtue of said control he sold parts of pianos to the said Pianofabrik and realized a profit to himself.
4. That he permitted the Pianofabrik to compete with Steinway & Sons, and allowed it in competition to use the patents and lawful trademark of Steinway & Sons.
5. That he thereby diverted a large part of the foreign business of Steinway & Sons.
6. That he caused Steinway & Sons to purchase from the Pianofabrik for the London branch pianos, which included the parts so sold, as above stated, and thereby realized a large profit to the Pianofabrik, of which he was a member.
7. That he caused the business of the Pianofabrik to be turned over to Steinway & Sons at a large profit at the expense of the stockholders.

For all this he asks that the defendant William Steinway account, and alleges that he brings this action in behalf of himself and the other stockholders.

The answers of the defendants William Steinway and Steinway & Sons, by their attorney, George W. Cotterill, each individually allege:

1. They deny all the charges of the complaint.
2. They set forth the circumstances showing how the Hamburg Pianofabrik originated and the necessity therefor, and say that about the year 1875 Steinway & Sons established their London branch, which at that time was successful, but subsequently the price of labor in America increased, strikes occurred and the currency rose to par. In consequence the London branch was unable to compete, and Steinway & Sons apprehended the necessity of its discontinuance, which would have resulted in great loss and the surrender of a business already established at a heavy outlay.

In this dilemma it was suggested by Theodore Steinway that, inasmuch that Hamburg was a free and unrivaled port of distribution, the proper thing to do would be to establish a factory in Hamburg, and thus pianos could be completed there in accordance with European taste, the heavy American duties saved, the lower rate of European wages utilized and the pianos French polished, this being the only method of polish that will stand European and tropical climates.

The defendant, William Steinway, refused to entertain the proposition as made, for the reasons, among others, that the business was largely experimental and attended with considerable risk, and it would not be proper in view of his relations to the estate of Albert Steinway, of which he is executor, which estate had a large interest in the business of Steinway & Sons. Thereupon Theodore Steinway proposed to himself establish the Fabrik in Hamburg, to contribute half of the capital and personally to superintend the management of the same, provided William Steinway would contribute the other half of the capital. William Steinway thereupon consented to take the risk, on the express condition that if the business should be successful the establishment should be turned over to Steinway & Sons at inventoried prices.

The business was accordingly established at a large outlay and carried on with the knowledge on the part of all the trustees and stockholders, including the plaintiff, that it was for the ultimate benefit of the concern of Steinway & Sons and without any risk upon the corporation.

The London branch was thereby saved and the business of Steinway & Sons became still larger and more profitable.

In the year 1880 Theodore Steinway died, and very

soon thereafter William Steinway called a meeting of the trustees of Steinway & Sons and formally put before them, in writing, his proposition to turn over the business at inventoried prices. At this meeting the plaintiff, as stockholder, was present, and after deliberation the proposition was accepted as of September 1, 1889, and the business has been conducted as the sole property of Steinway & Sons ever since.

Large annual dividends have since been declared as earned by the united establishments, and the plaintiff has accepted the same without protest.

3. In answer to the allegation of the complaint that parts of pianos were shipped to the Hamburg Fabrik at an undervaluation, the defendants deny the statement, and say that the plaintiff was in the employ of Steinway & Sons until his discharge on December 31, 1891, and that it was his business to superintend the shipments and fix prices; that he did so superintend the shipments and in most instances fix the prices.

The defendants also say that during a portion of that time the plaintiff was trustee, attended the meetings of the board, and had knowledge of all the business operations of Steinway & Sons; that regular accounts were presented as between Steinway & Sons, the London branch and the Hamburg branch, in which were included the indebtedness of the respective concerns to each other, and that in many instances the plaintiff certified to the correctness of the accounts over his own signature.

4. In answer to the allegation that the defendants used the patents of Steinway & Sons, the answers say that Theodore and William Steinway owned all the patents; that Steinway & Sons are licensees only, and that the plaintiff is well aware of the fact.

The answers also say that when the business and property of the Fabrik were turned over to Steinway & Sons, William Steinway relinquished \$42,500 patent royalties, as expressed in the written offer of transfer at the meeting of the trustees at which plaintiff was present.

5. In answer to the allegation that this suit is brought in behalf of the plaintiff and the other stockholders, the answers of the defendants allege that the plaintiff only owns seven and two-tenths of the stock out of a capitalization of \$2,000,000; they set forth the names of the stockholders, and say that all of them, including plaintiff's two brothers, object to the bringing of this action, with the possible exception of his attorney, to whom the plaintiff transferred four shares of his stock.

The motion was brought for the purpose of compelling the plaintiff to reply to the new matter above stated, preparatory to the trial, and the court reserved its decision.

Herman D. Cable.

HERMAN D. CABLE, widely and favorably known as an efficient business man and president of the Chicago Cottage Organ Company, which position he has N. Y., held for 12 years, was born in Walton, Delaware County, June 1, 1849. His parents, Silas and Mary (Goodrich) Cable, were natives of Connecticut and were descended from settlers of early colonial times. His father was variously occupied in mercantile and agricultural pursuits, and bore an enviable reputation as a person of shrewd judgment and unerring integrity. He was one of the many who suffered from the panic of 1857. Mr. Cable's paternal grandfather was one of the pioneers of Delaware County, N. Y., and aided materially in the advancement of his community. His maternal grandfather built the first grist mill in that section of the country, previous to which the pioneer farmers were wont to carry their grain on horseback clear over the Catskill Mountains to the village of Catskill in order to have it ground.

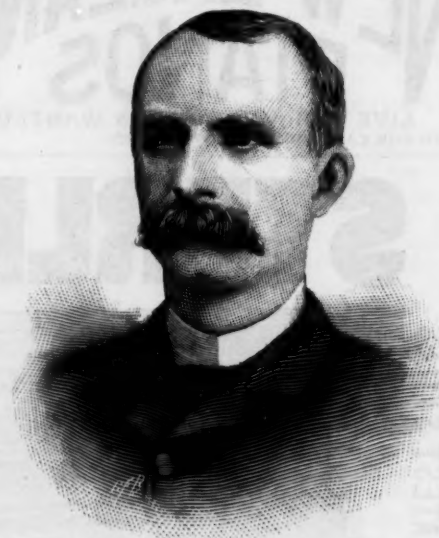
It has been said that it is the medium condition of life which contributes most to the advancement of mankind. That either extreme, that of wealth or poverty, has the one an enervating effect, the other a depressing influence on the mind and heart. The subject of this sketch was thus happily placed within the environments best calculated to bring out his latent powers. Of intelligent and industrious parents, it is but natural that these qualities should have been given precedence. His early education was received in the district school of his native place. He afterward attended Walton Academy, New York, and later the Delaware Literary Institute, Franklin, N. Y.

When about 20 years of age he entered the employ of A. S. Barnes & Co., of New York, the well-known school book publishers, first as correspondent and later as traveling salesman. The intelligence and trustworthiness displayed by him in these capacities won the confidence and esteem of his employers, and in 1870 they transferred him to their branch house in Chicago. Mr. Cable remained with them 10 years, displaying excellent executive ability and commendable judgment in his enlarged field

of labor, gaining for his firm a large and lucrative patronage.

His ambition, however, could not fail to outgrow this position, and accordingly we find him in 1880 organizing the Chicago Cottage Organ Company, of which he first became treasurer and later president. It was then that the remarkable abilities of the man had full play, guiding the company from an insignificant beginning to a position unsurpassed by any similar firm in the world. Their factory was first located on the corner of Ann and Randolph streets, but this was burned in 1886, after which they erected their present enormous plant on the corner of Twenty-second and Paulina streets. Here they manufactured last year 18,000 organs, or one organ every 10 minutes.

Not satisfied with this great business, the firm in January, 1892, bought the Conover piano plant, then located in New York, and removed it to Chicago, and the Conover Piano Company was organized, of which Mr. Cable is also president. In less than nine months from that time they had produced 30 pianos a week and sold them. The Conover piano is a beautiful instrument, of pure tone, immense volume, delicate action, and was a scale as even as one could suggest. In design and finish it is in harmony



with its remarkable tone, and is in every respect a strictly high grade piano. The removal from New York of this valuable plant has been characterized as a master stroke of business. Its consummation shows the immense resources and daring determination of this enterprising company. This record is astonishing, or would be, if it were not that of the Chicago Cottage Organ Company; and when we reflect that the prime mover in these gigantic enterprises is the gentleman whose name heads this sketch it is not surprising that we should be lost in amazement at his powers of conception and execution.

Mr. Cable was married in 1883 to Miss Alice A. Hutchins, an intelligent and estimable lady, daughter of Dr. Hutchins, a well-known physician of Chicago, who died two years ago. They have four children, Miriam L., Arthur G., Anita and Fay.

Politically Mr. Cable upholds the principles of the Republican party, and although too busily occupied with his various interests to devote much time to public affairs, yet he is thoroughly conversant with the great movements of the day and never fails to exercise his privilege at the ballot box.

Socially he is a Knight Templar, and belongs to the Country Club, of Evanston, Ill., and the Union League Club, of Chicago. He formerly belonged to other city clubs, but severed his connection with them when he removed to Evanston.

In a beautiful home, replete with all the comforts which a refined taste can suggest or abundant means supply; happy in the society of an interesting family, and universally esteemed by his fellow men, Mr. Cable has gained true success—that quality not being commensurate to wealth hoarded or hollow applause enjoyed, but when rightly measured has reference to those thousand amenities which go to satisfy the kaleidoscopic needs of the human soul.

—Ed. R. Nash, a well-known music dealer at Salina, Kan., has been arrested for inducing the sixteen year old daughter of H. Jukes, a wealthy farmer, to elope with him.—Lansing, Mich., "Journal."

—A mass meeting of piano makers was held in 994 Washington street on December 12 for the purpose of organizing every branch of the industry in Boston. William Dowsey, of the Piano Varnishers' and Polishers' Union; Thomas F. Brophy, of the United Hatters' Union, and John F. Sullivan, organizer of the American Federation of Labor, addressed the meeting at length. At the conclusion of the addresses the United Order Pianoforte Makers' Union was formed with 50 charter members. Committees were appointed to draft a constitution and by-laws. It was decided to apply to the A. F. L. for a charter, and to meet in New England Hall on Tuesday night next to complete the organization.

Number of Vibrations per second		TABLE OF MUSICAL PITCH						Date
A	C	Drawn by D.J. Blaikley						
Based upon "The History of Musical Pitch" by Alexander J. Ellis, B.A., F.F.S., F.S.A. (See Journal of the Society of Arts for 5 th March and 2 nd April 1880)								
437.2	343.7	3.66	New York	Pianos	Steinway			1879
434.7	340.8	3.57	London	Fork	Philharmonic concerts	Broadwood's highest since 1874		1874
433.0	339.8	3.54	Do	Organ	Albert Hall	Willis's concert organ pitch		
432.0	338.8	3.52	Do	Band	Philharmonic concerts			1878-80
432.0	337.8	3.46	Lille	Conservatoire	British Army Regulation	(adapted for Exhibition pitch 1885)		1889
430.8	336.0	3.42	Berlin	Opera				1858
430.5	335.6	3.40	Milan	Do	(Lille - Opera - 1868-54)			1856
429.7	334.8	3.38	London	Opera (Covent Garden)	Pitch of the band during actual performance	(Prague - Opera)		1879
429.4	334.6	3.37	Do	Fork	Society of Arts standard & intended for 528 vib			1860
426.8	331.3	3.27	Vienna	Opera				1878
426.2	330.6	3.24	London	Pianos	Broadwood's medium pitch			1879
425.7	329.9	3.22	Do	Fork	Society of Arts standard & intended for 444 vib	(Opera - Covent Garden 1879)		1860
425.2	329.6	3.20	Do	Organs	St Paul's, Durham, & Salisbury Cathedrals &c.	Willis's church organ pitch		1878
424.3	328.4	3.17	Do	do	Temple church	St Denis cathedral		1880
422.5	326.2	3.10	Paris	Opera	(Toulouse - Opera - 1859)	(Brussels - Theatre - 1859)		1866
421.2	324.7	3.05	London	Opera Organ	Covent Garden			1878
421.0	324.5	3.04	Paris	Fork	Opera pitch verified by Meyerbeer			1856-59
420.2	323.8	3.01	Stuttgart	Do	Scheibler's standard (also at 69°F)			
419.4	322.6	2.97	Dresden	Opera				1878
418.0	320.9	2.92	Westminster	Organ				1877
416.0	318.3	2.86	London	Pianos	Broadwood's vocal pitch			1879
415.4	317.8	2.82	Paris	Fork	Standard Diapason Normal	(Sir Geo. Smart's Philharmonic 1820c)		1859
415.0	317.3	2.80	Dresden	Opera				1878-80
413.9	316.0	2.76	Vienna	Orchestra	(fork belonging to Scheibler)			1854 c
413.6	315.8	2.75	Shrewsbury	Organ	St Mary's			1866 c
412.0	313.7	2.68	Brussels	Meeuws's Standard		(adapted by Italian Government - 1884)		1876
411.7	313.4	2.67	Paris	Opera				1876
410.5	312.0	2.62	Berlin	Opera	(Useful arithmetical standard used in physical science)			1866-67
407.8	308.7	2.51	Windsor	Organ	St George's Chapel			1788
405.8	306.4	2.43	London	Fork	Copy of Original Philharmonic			1813
403.2	303.3	2.33	Dresden	Opera				1815-21
402.5	302.4	2.30	London	Fork	Handel's pitch			1751
401.3	301.0	2.25	Vienna	Fork	Organ pitch of Mozart's time			1780
400.4	300.0	2.21	St Petersburg	Organs				1780
399.6	298.9	2.18	Seville	Organ (Cathedral)				1785-90
398.1	297.2	2.12	Dresden	Organ (R.C. Church)				1878
395.0	295.5	2.09	Do	Do	Do	(original pitch)		1756

The compass of this diagram includes two equal tempered semitones divided into tenths of a semitone by thick horizontal lines. The first column gives the pitch of A, and the second the pitch of the C above it, in equal temperament. The third column gives the height of the pitch in equal semi-tones and hundredths above an assumed A of 390 vib, which is slightly lower than any recorded pitch. Many extreme pitches are necessarily omitted.

Temperament	THE OCTAVE AND ITS CHIEF SUBDIVISIONS									
Mean Tone	C	C#	D	D#	E	F	F#	G	G#	A
Equal	C	C#	D	D#	E	F	F#	G	G#	A
Just	C	C#	D	D#	E	F	F#	G	G#	A
	major tone	minor tone	semi-tone	major tone	minor tone	major tone	minor tone	major tone	minor tone	semi-tone
	minor tone			minor tone		minor tone		minor tone		

THE International Exposition OF MUSICAL INSTRUMENTS IN VIENNA.

THE Vienna Exposition presented such a collection of musical instruments, interesting alike from technical, artistic and historical points of view, as had never been gathered together previously in such exhaustive completion. Among them were many unique specimens, and many, like those from the collections of the Archduke Francis Ferdinand D'Este and of Baron Rothschild, which have never before been accessible to the public or open to investigation. The wealth of material there exhibited is of the highest importance for the history of music and musical instruments, a history which still stands in need of much light and explanation. The Royal Berlin Collection—a museum unique in its kind, rich beyond compare in instruments, technically and historically noteworthy—sent the most prominent contributions. The collection—formerly in Modena—of Italian instruments of the fifteenth century, in the possession of the Archduke Francis Ferdinand D'Este, although the clavier class is not represented, is next in importance. These two leading groups are supplemented by the collections of private individuals, as by that of Paul de Wit in Leipzig; by the precious collection of instruments of artistic workmanship of Baron Nathaniel Rothschild; by that of Karl Zach, the Viennese instrument maker; the systematically arranged group of German military instruments; the collection, exhibited by the German-American Steinert, of New Haven, comprising claviers, clavichords and harpsichords of the highest technical value, and the collection sent from England, a country which has proved by its numerous exhibitions of instruments its interest in this branch of art. First and foremost the selections sent from the Berlin Museum prove by their display of the development of instrument making in Germany, that the Germans have for a century been leaders in this field of genuine German artistic workmanship.



Fig. 1. Porzelle.

Pictorial representations of some of the most interesting instruments in the exposition make, of course, no claims to perfection or system. They can only give a notion of the multiplicity of forms adopted in the construction of instruments, and of the process of development in the more important ones. The type of a whole large group of wind instruments is the simple ram's horn or cow's horn. It was imitated in wood and metal, and thus new qualities of tone, new forms, new instruments, arose. From the horn was developed the "Zink," the old town piper's instrument, obsolete since last century. An offshoot of the "Zink" is the Porzelle (Fig. 1), by which in German fortresses the alarm was blown. As a bass Cent'ry instrument the "Zink" takes the form of a serpent, because as the bass requires a longer tube, the holes could not otherwise be reached. Thence arose the Serpent, as employed in the Prussian army in the thirties and forties of this century. The oldest form of the Serpent, in a certain degree the transition from the "Zink" to the Serpent, is to be seen in Fig. 2.



Fig. 4. Large Pommer.

Next to the original form of the horn come the original forms of the reed and woodwind instruments which children and uncivilized races still make. From a combination of these forms come the "Shawms," which are at present represented by the oboes. A very diminutive form of the oboe (of the sixteenth century) for discant is reproduced in contrast with its gigantic rival (in Fig. 4, a contrabass pommer of nearly three metres [over 9 feet]). In those days of the sixteenth century instruments were made in all possible dimensions, for discant, alto, tenor and bass, and used together in the choir, in order that the polyphonic

compositions then in vogue could be rendered also instrumentally. As in the case of wind instruments there are many degrees to be noticed in the instruments where the

sounds are produced by percussion, by bowing or by twanging. The society instrument of the sixteenth century, the lute, was constructed for bass, tenor, alto and discant. The bass lute preserves its name in the Chitarrone (Fig. 5) and its form in the Theocto. The modern mandolin represents the discant lute. Various national peculiarities influenced the construction of these instruments, as in the Neapolitan Calascione (Fig. 6), an offshoot of the lute. An attempt to unite two instruments of the same kind and so at once to possess discant and alto, alt and tenor, &c., resulted in the Double Mandolin



Fig. 5. Chitarrone.

and the Double Guitar (Fig. 7). The guitar itself is near akin to the lute, differing only in the flat form of its resonant body. But by this it approximates to the violin form, which has a similar resonant body. We may remark, however, that there are string instruments of an entirely different form, as (Fig. 8) the one stringed "Trumscheit" or "Nun's Fiddle," which was used as a substitute for the forbidden wind instruments. On account of its piercing sound it was employed in the Middle Ages as a fog horn. The oldest of all existing fiddles in the world is the one from the Berlin collection (Fig. 9).



Fig. 7. Double Guitar.

The Wing Harp (Fig. 10), once fashionable, soon died away; the Nail Fiddle (Nagelgeige) (Fig. 11) consisted of a round wooden body with iron projections, which when touched by a bow gave out flute-like tones. The keyboard instruments offer a surprising richness of possibilities of combination. Take a lute or a guitar in which the strings are set in vibration by a wheel in such a fashion that the centre one can be shortened by a kind of keys on the finger board, and you have the (Vielle) Hurdy Gurdy (Fig. 19), the instrument of the Savoyard boys, who travel about with their marmots.

Not much larger is the oldest clavier (Fig. 13), a clavichord from the Berlin Museum. A German clavichord of the seventeenth century from the De Wit collection is represented in Fig. 14. It is placed on a table when played. The clavier virtuosi of earlier centuries had to bring their instruments with them, and even the giant clavier of Frederick the Great (Fig. 15) is especially designed for portability. It is a genuine grand, without legs, of a pretty loud tone, and can be packed together so as to be carried like a big box in a traveling carriage. It was used to accompany the king when he played the flute, and is one of the precious relics of the Berlin Museum. Even at the close of the last century portable pianos were thought of, and Rölling, of Vienna, built such an instrument, the Orphica (Fig. 16), which could be slung on the shoulder and employed to perform piano pieces under the windows of "ladye fayre," in place of the serenade on the lute. The old Italian portable organ, represented in Fig. 17, used in processions, and at funerals as an accompaniment, belongs to the De Wit collection. Technically important as one of the oldest pianos is the American specimen (Fig. 18) from the Steinert collection; it is a square piano placed upright. The Bible Regal (Fig. 19) from the De Wit collection is a small organ with beating reeds, the parts of which can be folded together so closely that in shape and form it resembles a bible.

In a few weeks this precious collection, so interesting to science and to all lovers of music, will be scattered to the four winds of heaven; but it is beyond question that the time of the exhibition was employed in serious studies by specialists, and that its results will be of the highest value to musical science.

DR. OSCAR FLEISCHER.

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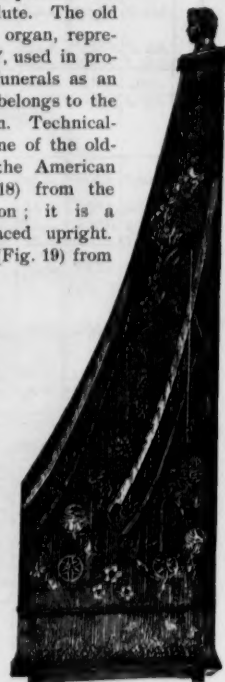


Fig. 10. Wing Harp.

The Berlin Musical Instrument Manufacturing Company.

CH. F. PIETSMANN & SONS.

[From Berlin "Boersen Courier," November 28.]

THIS morning the annual regular general meeting of the "Berlin Musical Instrument Manufacturing Company, Ch. F. Pietschmann & Sons," took place.

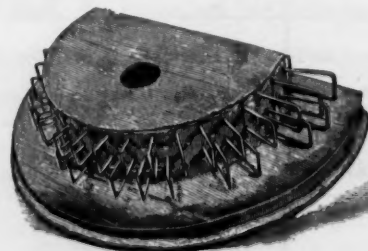


Fig. 11. Nail Fiddle.

Thirty-one shareholders, representing 980 votes, were present. When the report was read a shareholder remarked that he was surprised to hear that, while the returns since 1889 had constantly declined, the expenses showed a con-



Fig. 12. Hurdy Gurdy.

tinuous increase. The returns had declined from 1,250,000 marks to 75,000,000, while the business expenses had increased from 83,000 marks to 113,000 marks. The trade expenses, too, contrary to the estimate at the previous gen-

eral meeting, had risen instead of fallen. Director Pietschmann declared that the increased expenses must be attributed to higher salaries, licenses, fire insurances, rent, pension insurance, &c. As regards to the reduction in sales, this must be attributed to declining exports. Business had



Fig. 13. Oldest Clavier.

been slack in Belgium and England; France, by its protective tariff, had shut the company out; South America bought only what was necessary; even with Russia trade was bad. The balance to debit showed 243,000 marks, but it must be remembered that the debit to manufacturing account was only 73,000 marks, while the other sums of 167,000 marks, charged to reduced valuations, were far too great. In the past year a branch house had been opened in London, which had called for an outlay of 11,088 marks. During 1891-92 there had been a six weeks' strike of the

tors that at least a small dividend would be declared for the past year. The directors had never stated in their reports that there was a loss in the manufacture. Upon this Mr. Pietschmann remarked that the directors had only assented to the reductions reluctantly. The stock of things now on hand was absolutely necessary. For twenty years the stock left over had never been so low, and as only good stock was held over the excessive reduction in valuations was not necessary. Mr. Neuberger continued that the directors had given a monthly summary of the amount of invoices and disbursements. The committee of supervision had all along been convinced that the directors believed that a small dividend would ultimately be declared. The committee had finally come to the conclusion that a change in the management of the company was necessary, and a proposal had been made that a practical manager be engaged, while Mr. Pietschmann devoted himself more to inventions, and did not interfere with the business, for which the speaker did not consider him qualified. They had considered Mr. Wittig as commercial manager, and he could also be employed in traveling. But these plans had not been continued, as in the meantime a proposition to dissolve the committee had been made. In the current year also business had been bad.

Director Pietschmann said he had finished his invention and would bring it out in the current year. The speaker was not only a director, but chief stockholder, and as such had the same interests as the other gentlemen. After this the balance sheet, with profit and loss account, was approved, and the directors and supervising committee discharged. On the proposal to abolish the committee of supervision, the proposer, Rechtsanwalt Rosenstock, who represented the Pietschmann family, said that satisfactory co-operation of the chairman and the directors was impossible, as the differences were too bitter. Mr. Neuberger had little confidence in the company, as he had proved by declining to advance to a shareholder 600 marks on 6,000 marks' worth of the company's shares. With respect to Mr. Wittig, Dr. Heckscher stated that while nothing dishonorable could be laid to his charge, his management was defective. Mr. Pietschmann, speaking about the revocation of the committee, said he and Mr. Neuberger could not work together, as the latter treated him worse than a clerk. The speaker himself favored a new manager, as his inventions absorbed most of his time. Moreover a good practical man had been already found. Mr. Wittig would remain on the road. The speaker had made the manufactory a great one and had confidence in the future. Mr. Neuberger said that Director Pietschmann had declared to him that he intended to get rid of the company.



Fig. 16. Orphica.

This was denied by Pietschmann, who said that the company had cost him 400,000 marks, in guarantees, &c., and he had not means to buy the shares. Mr. Neuberger said that the shares of the company on the basis of their real estate were worth at least 80 per cent., and he advised the shareholders to sell at that quotation. The question of revoking the committee of supervision was carried by 754

against 196 votes. A resolution was then passed that the committee of supervision should consist for the future of four members, and the previous members, Messrs. Brenchen, Voeltzkow, Mandel and Selten, were re-elected.

Gildemeester & Kroeger.

MESSRS. GILDEMEESTER & KROEGER maintain in their advertisement on another page that they have successfully passed the first year of financial and artistic trial. They also assert that numerous instances have occurred where admiration and preference have been accorded their pianos over others from the factories of re-



Fig. 18. Piano (American Collection).

nown and heretofore unassailable position as creators of musical gems.

THE MUSICAL COURIER has several times placed itself on record regarding the Gildemeester & Kroeger pianos, and it is mere repetition to say again that these gentlemen have evolved from the elusive elements of acoustics certain well defined and enduring beauties rare and original in the piano. Encomium sometimes runs into extravagant expression when attempting to delineate the musical worth of instruments of such paramount beauty as is found in the

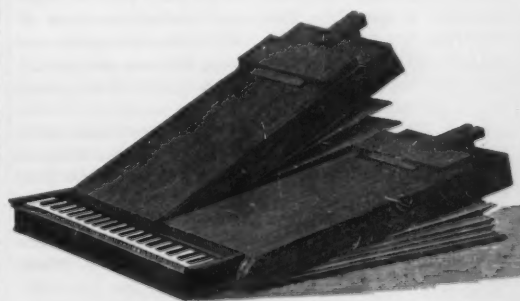


Fig. 19. Bible Regal (Rattle work).

Gildemeester & Kroeger pianos; yet it is very difficult to restrain a tendency aroused by careful and thorough examination of these fine products. As due appreciation of them leads into hyperbole, it may be well to state here



Fig. 14. German Clavichord.

workmen, and during that time they had to teach new men and were compelled to purchase necessary materials from other houses. The great competition, too, was responsible for the decline in returns. In order not to be driven out of the market the company had to sell at abnormally low prices and thus incur losses. There had also been actual errors in estimate, and the speaker had met with deficiencies while engaged with his new inventions. An action against one of their agents, which they had won, however, had cost 4,000 marks.

By the wish of the committee of supervision and the last general meeting the general stock of materials had been reduced under all circumstances and at a loss. Less new materials were worked up at great cost. By the sale of remainders the financial position of the company had been essentially improved. The deficit would not have been so large if the reduced valuations had been taken at a normal, not an excessive, figure; they had been made at random, without any system, and ought at the highest not to have exceeded 80,000 marks, which would have left a deficit of only 137,000 marks. The trade in street organs had since 1889 fallen off about 210,000 marks.

The last year had been an exceptional one, and could not be taken as a standard. Banker Carl Neuberger, as chair-



Fig. 15. Frederick the Great's Folding Clavier.

man of the supervising committee, said that the reduced valuations had been fixed in complete understanding with the members of the committee. The result was surprising to them, as they had inferred from the reports of the direc-

that what we have said is unqualified in any sense, for the uprights and grands of Gildemeester & Kroeger are notable in many respects and call forth the warmest praise.

The commercial progress of the concern is probably unequalled by any other makers of high-class goods within a similar period of time. Gildemeester & Kroeger are now shipping 20 pianos per week, and since the former's return from the West orders have been issued for the immediate manufacture of 20 grands per month—and 20 grands per month of such character means that the musical world is to feel the impress of an instrument of extraordinary power and force—a factor in educational and art circles.

Obituary.

Charles Balmer,

IN the death of Mr. Charles Balmer, which occurred on December 15 at 12:30, the music trade loses a noted and gifted member, and St. Louis one of her most prominent and honored citizens. Born in Muelhausen, Germany, in 1817, Mr. Balmer emigrated to America when about sixteen years of age and located in Atlanta, Ga. He was a musician even at this time on the clarinet, piano and organ, and prior to leaving Europe at the age of fourteen years he was conductor of an orchestra. He remained in Atlanta teaching music until 1838, when he came to this city and resolved to make St. Louis his home. He was heartily welcomed by the then small musical circle of the city, and on Easter morning, 1839, was installed as organist of Christ Church Cathedral. This position he held continuously for forty years, and never, perhaps, did a church have an organist more devoted and beloved by the congregation. A while after coming here Mr. Balmer met his wife, Miss Theresa Weber, who still survives him. They were married in 1840, and on July 23, 1890, they celebrated their golden wedding, surrounded by a family of six children, one son and five daughters, all grown.

In 1846 Mr. Balmer and his brother-in-law, Henry Weber, founded the music house of Balmer & Weber. Later Mr. Balmer became sole proprietor of the business and in 1887 formed a stock company and had the house incorporated under the name of the Balmer & Weber Music House Company. He was president of the company, with Thad C. Smith vice-president and Charles F. Unger secretary.

Mr. Balmer was an indefatigable worker, and it is said that he has arranged and corrected more pieces of music than any other musician in the United States, if not in the world. It is known that he corrected and arranged at least 6,000 pieces.

That Mr. Balmer's ability was recognized and appreciated was attested on many occasions, and signally so in 1864, when he was selected over all other musicians in the United States as musical director at the funeral of Abraham Lincoln. On this occasion he had an orchestra of 100 musicians and a chorus of some 300 voices.

Several years ago the Missouri Historical Society recognized Mr. Balmer's merit and worth by selecting him as one of four citizens whose busts they desired to have in their hall. Up to some 10 days ago Mr. Balmer was in his usual good health, but just before the recent cold snap he had his hair cut, from which he caught cold. This led on to pneumonia and a week ago Thursday he was taken to his bed and gradually grew worse until death ended his sufferings.

The funeral took place last Sunday afternoon at 2:30 o'clock from Christ Church Cathedral to Bellefontaine Cemetery.—St. Louis Exchange.

Robert Titcomb.

Robert Titcomb died Saturday afternoon at the advanced age of 84 years, four months. The deceased was born at Newburyport in 1808, his father being a seafaring man, who was lost at sea when Robert was four years of age. At the age of seven his mother moved to Salem, where he remained until 18 years old, and at that age he found employment in Boston. Five years later he married Miss Louisa Bliss Parker, with whom he lived 43 years, she dying in 1874. Soon after his marriage he was engaged in the piano manufacturing business and worked for Chickering & McKay and Brown & Hallett for a number of years.

For 15 years he was one of the most prominent stair builders in Boston. On the day that President Lincoln issued his first proclamation calling for troops he started for Kansas, but only stayed nine months. On his way back he was arrested at St. Joseph, Mo., as a spy. On his return he located in the village of Florence, Mass., and remained here until 1878, when he moved to Natick. He leaves a widow, three sons and two daughters.

Geo. T. Johnson.

Geo. T. Johnson, who for many years was a partner in the old firm of Johnson, Stimpson & Co., at Springfield, Mass., manufacturers of piano legs, died on the 19th inst. at Athol, Mass., at the age of 79.

Smith & Beardsley.

New Firm in Boston.

MR. CHANDLER W. SMITH and Mr. Geo. W. Beardsley, two gentlemen for many years past identified with the Boston piano trade, have entered into a copartnership under the firm name of Smith & Beardsley to conduct a piano business at 176 Tremont street, that city.

Mr. Chandler W. Smith was engaged with the house of Chickering & Sons for nearly 20 years, beginning at the factory and going through the departments, finally supervising for eight years the retail business of Chickering & Sons as retail salesmen. For several years he has had a similar position in the warerooms of Mason & Hamlin.

Mr. George W. Beardsley also devoted his early days to the study of piano construction with the house of Chickering, and has for some years been engaged in the piano business on his own account in Boston.

After mature deliberation and the consideration of several important offers from manufacturing firms, Messrs. Smith & Beardsley decided upon selecting the Gildemeester & Kroeger piano as their leading instrument. In the ordinary commercial sense of such a step only the usual importance could be given to the selection of a leading instrument, but when two men, both of whom have for years been students of piano construction, and have been devoting most of the time in their lives to the study of tone and touch, and represent the very best elements in the line of mechanics in the piano business—when two such men in the course of selection determine upon a piano as a leader, it may be taken for granted that the instrument decided upon is possessed of such extraordinary merit that its artistic features were entertained as the chief claim that entered into the competition.

When Messrs. Smith & Beardsley, who enjoy a distinguished reputation among piano buyers in Boston, give their personal guarantee to a piano, it means that the instrument not only bears out the claims of its manufacturers, but is also endorsed by them scientifically and artistically. These conditions represent a double warranty to people who are about to deal with this new house. As far as THE MUSICAL COURIER is concerned, it is once more willing to join in this case Messrs. Smith & Beardsley in the endorsement of the Gildemeester & Kroeger piano. There is a great future in store for firms who have the privilege of representing the Gildemeester & Kroeger pianos, and we look toward the development of the new firm with perfect confidence, knowing that they will be engaged in a fruitful and satisfactory pursuit in placing Gildemeester & Kroeger pianos among the best families of Boston and vicinity. In the course of eight or ten days a complete line of these instruments will be on hand at the Boston ware-rooms, and Smith & Beardsley will by that time be ready to announce the other lines of pianos and organs they propose to handle.

New Incorporations.

THE Anderson Piano Company was organized on December 2, at Rockford, Ill., by the election of the following officers: President, H. A. Peterson; vice president, August Peterson; secretary, John Anderson; treasurer, Robert C. Lind; directors, Gustaf Anderson, Charles E. Sheldon, P. O. Ugarph, Louis Sandine and Frank G. Hogland.

The capital stock, \$100,000, is all subscribed, and they will at once build a factory, 75x100 feet and four stories high, in the southeast end of the town.

A certificate incorporating the Standard Musical String Company was filed for record in the clerk's office at Trenton, N. J., on December 1, with a paid up capital of \$50,000. The company is to be located at Andover, N. J., and is expected to employ several hundred hands.

It is composed of Messrs. Alexander Paul, of Hartford, Conn., George A. Saunders of New Haven, Conn., and Alexander M. Paul, of Andover, N. J. In addition to string making they propose to engage in the manufacture, purchase and sale of musical instruments of all kinds. The total capital stock is \$50,000, which is divided into 500 shares at a par value of \$100 a share.

The Boston Musical Novelty Co., of Nashua, N. H., have incorporated under the laws of that State with a capital of \$150,000.

E. G. Harrington & Co., Mr. Peck's concern, which is incorporated under the lenient laws of New Jersey, have been granted papers for doing business under the laws of the State of Texas, though just how much business they will do in Texas until "Frees the hugger" is out of his trouble here, is a question that must agitate Leopold's mind.

The Morgan Music Company, doing business at Middletown, N. Y., has been incorporated. The old firm of Morgan & Wilbur is dissolved by mutual consent, Mr.

Wilbur retiring to devote his energies to other enterprises. The new company is incorporated under New York State laws, but a list of its members has not yet been made public.

Notice of Change.

DETROIT MUSIC COMPANY, 184 and 186 Woodward avenue,
M. A. Van Wagoner, Proprietor.
DETROIT, Mich., December 17, 1892.

Editor Musical Courier, New York, N. Y.:

FOR the information of the music journals and the music trade in general I wish to state through the medium of the trade papers that I have purchased the entire stock and good will of Charles Bobzin & Co., of this city, and shall continue the business under the old firm name of the Detroit Music Company, with my own name coupled as proprietor. I shall endeavor to maintain the good reputation of the old firm and represent the excellent line of agencies held by my predecessors in a satisfactory manner.

I have been in the music business for the past 16 years, the greater part of the time at Lapeer, Mich., where I have a good established business which I shall continue to run. If you will kindly give notice of this change through your valuable medium I shall esteem it a great favor. Very respectfully yours,

M. A. VAN WAGONER.

[Notice of this change has already appeared in these columns.—Eds. M. C.]

Just the One He Wanted.

"YES, sir; that's a very fine piano—very fine indeed," said the salesman. "It will keep its tone almost for ever."

"What's the matter with the one over in the corner?" asked the customer.

"Um, well, that's a second-hand instrument, you know."

"Oh, I don't mind that."

"It's a rather cheap instrument, too, sir."

"So much the better."

"Frankly," said the salesman becoming confidential, "its tone is not very good. It's hardly the instrument a gentleman of your standing would want in the house. Your wife, you tell me, is fond of having musical people at your house, and I can assure you that an artist could never be induced to sit down to that piano but once. The defects are too easily—"

"I'll take it," he interrupted quickly.

"Which?" asked the salesman.

"The second-hand one. It's just the one I want."—Detroit "Free Press."

The Trade.

—John A. Jones, of Huntington, W. Va., has moved into a larger store.

—The Soule Piano Company, of Taunton, have declared a quarterly dividend of \$1 per share.

—The piano and music store of P. W. Raynor & Co., Findlay, Ohio, was closed on execution last Wednesday.

—E. J. Thompson, traveling for Dyer & Hughes, Foxcroft, Me. has just concluded a three months' business trip.

—Mr. George Blummer, of Charleston, S. C., who has been on a visit to Baltimore, has returned to the South.

—Mr. Charles Reaps, superintendent of the Shaw Piano Company's factory, has been absent in Fort Wayne, where his father has just died.

—Keller & Leavengood is the name of a new firm just starting in the piano business at Kenilworth, Pa., which town is just across the river from Pottstown.

—The firm of Howland & Harding, of Trenton, Mo., have dissolved by mutual consent. Mr. Harding will retire, and Mr. Howland will continue the business at the old stand.

—A fire on December 9 did serious damage to the stock of Frasse & Co., the dealers in piano wire and piano hardware at No. 90 Park row, New York city. They are fully insured.

—Mr. E. W. McGrath has opened a piano store at Saugsbury, Md., where he will carry a stock of Steinway, A. B. Chase and Briggs pianos, and Mason & Hamlin and A. B. Chase organs.

—Geo. W. Oakman, one of the leading salesmen with C. C. Harvey & Co., Boston, is about to make a change. There is some talk of his joining the forces of S. R. Leland & Son, Worcester.

—Among the younger salesmen traveling from New York in the interests of the piano trade none seem to be more popular than Geo. N. Gross, representing Geo. Steck & Co. His trips are extended to pretty much all sections east of Chicago, and his genial intercourse with the agents already established and his ability in establishing the Steck in new localities are gaining for him commendable recognition.

—What promised to be a lively blaze occasioned an alarm to be rung in from Box 61 at 6:25 last evening. The fire was in the one story building at 12 Shawmut avenue, occupied by D. Alexander, watchmaker, jeweler and dealer in musical merchandise. It was caused by a kerosene stove which was placed under one of the counters in too close proximity to the woodwork. Violins, guitars and other musical instruments made excellent fuel. The store was unoccupied at the time. The damage was about \$1,500, covered by insurance.—Boston "Journal," December 10.

THE year 1892 will prove the most prosperous ever experienced by the makers of and dealers in Mehlin pianos. Of this more later.

AS has been made known through the general press, it has been decided that the plan of jury decision on awards at the World's Columbian Exposition has been abandoned, and in its stead a system of one expert to each department has been deemed the best way to proceed in the important matter. Lack of space makes it impossible to treat of the subject at any length this week, but we are speculating ever so hard upon who is to be the man selected to sit in judgment on the exhibit of musical instruments.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE, MUSICAL COURIER,
286 WABASH AVENUE,
CHICAGO, December 17, 1892.

An Important Decision.

THE following is a report of the decision concurred in by four judges of the Circuit Court, which makes it very unlikely that any reversal of this opinion can be secured. It is in relation to the chattel mortgage law, passed some time since, compelling both husband and wife to sign and acknowledge the mortgage, of which the Chicago Trade Association made strenuous efforts to prevent the passage, and after spending much time and money were compelled to see it become a law. So much confidence do some of the houses place on this decision, that they have already begun selling pianos and taking only the one purchaser's acknowledgment. As the case interests every dealer in the State I give it in full.

State of Illinois, ss:
County of Cook, ss:

In the Circuit Court of Cook County, in Chancery.

GEO. J. WILLIAMS,
v. 102,614
THOMAS GAINES. 7853.

Messrs. A. M. Johnson and Cratty Brothers, MacLaren & Jarvis,
Solicitors in the above entitled cause:

GENTLEMEN—You and each of you are hereby respectfully notified that I have prepared a draft of my report in the above entitled cause, and that on Saturday, October 8, 1892, at 10 o'clock A. M., at my office in the city of Chicago, in the said Cook County, I will consider any objections in writing which you or either of you desire to make thereto.

Yours truly, THOMAS G. WINDES,
Master in Chancery of the Circuit Court of Cook County, Ill.

Service of above notice by copy is hereby accepted this 6th day of October, 1892.

State of Illinois, ss:
County of Cook, ss:

In the Circuit Court of Cook County, in Chancery.

GEORGE J. WILLIAMS,
v. 102,614
[THOMAS GAINES.] 7853

To the Honorable Judges of said Court, in Chancery Sitting:

I, Thomas G. Windes, a master in chancery of said court, do respectfully report that pursuant to an order of reference heretofore made and entered in said cause, I was on July 16, 1892, at 9:30 A. M., attended by counsel for the respective parties to said cause, and thereupon on said day I heard the testimony of said complainant, and the complainant's solicitor offered in evidence the notes and mortgages attached to the stipulation hereinafter mentioned, and the further hearing of said cause was adjourned indefinitely. A true report of said testimony is contained in a stenographer's report thereof, entitled in the said cause, certified by me and now in my office.

On September 21, 1892, I was again attended by said counsel in said cause indorsed "Statement of Facts," and a statement of facts was offered in evidence. Said statement of facts, with the notes and mortgages, attached constitutes all evidence in said cause which it was agreed by said counsel should be considered by me, and I have based my report thereon.

There is no dispute as to the facts in said cause, and I therefore adopt as my findings of fact herein the said statement.

Having heard the arguments of counsel on said last named day, and considered the same, I conclude as follows:

The Legislature of this State passed an act which was approved June 6, 1890, and in force July 1, 1890, which appears in Volume 3 Starr & Curtis' Annotated Statutes, under the title "Mortgages."

The title of said act is as follows: "An Act to Regulate the Foreclosure of Chattel Mortgages on Household Goods, Wearing Apparel and Mechanics' Tools."

The act is as follows:

SECTION 1. Be it enacted by the people of the State of Illinois represented in the General Assembly: That no chattel mortgage on the necessary household goods, wearing apparel or mechanics' tools of any person or family shall be foreclosed except in a court of record. No such household goods, wearing apparel or mechanics' tools covered by a chattel mortgage shall be seized or taken out of the possession of the mortgagor before foreclosure except by a sheriff, and then only after the mortgagor or his agent shall present an affidavit to a judge of any court of record, setting forth that the mortgage is due and that he is in danger of losing his security, giving the facts upon which he relies, and shall obtain an order from such judge directing such sheriff to seize such household goods, wearing apparel or mechanics' tools, and hold them subject to the order of the court. Provided that nothing herein shall apply to the sale of furniture by regular dealers on the so-called instalment plan. Provided this act shall not apply to foreclosure of chattel mortgages executed prior to the time this act shall take effect.

Sec. 2. No chattel mortgage executed by a married man or a married woman on household goods shall be valid unless joined in by the husband or wife, as the case may be.

The only question argued by counsel and to be considered in this case is whether Section 2 of this act is in conflict with the following provision of Section 13, Article 4, of the Constitution of this State, to wit:

"No act hereafter passed shall embrace more than one subject, and that shall be expressed in the title. But if any subject shall be embraced in an act which shall not be expressed in the title, such act shall be void only as to so much thereof as shall not be so expressed."

If the title of this act is expressed in general terms and is comprehensive enough to reasonably include, as falling within the general subject, and as subordinate branches thereof, the objects which the statute assumes affect, then this act is valid, otherwise not.

Potwin v. Johnson, 170, Ill., 70.
People v. Hazlewood, 116, Ill., 327.
Donnersberger v. Prendergast, 128, Ill., 289.
People v. Blue Mountain Joe, 120, Ill., 377.
Blake v. People, 106, Ill., 509.

Section 2 of this act provides what shall be a valid mortgage on

household goods. The act, so far as it appears by its title, does not purport to be an amendment to the act of the Legislature in regard to chattel mortgages which became in force July 1, 1874, Sections 1, 2 and 3 of which state what shall be necessary to the validity of a chattel mortgage generally, and there is nothing in the wording of the title to the act in question which, to my mind, can be said to include directly or by implication the matter of the execution of chattel mortgages.

I was very much impressed by the argument of defendant's counsel that this act provides necessarily for the foreclosure of a valid chattel mortgage on household goods, but upon consideration I conclude that while an invalid chattel mortgage cannot be foreclosed, still the title of this act assumes the validity of chattel mortgages sought to be foreclosed, and by its wording limits the act to a regulation of the foreclosure thereof—nothing more.

Therefore the provisions of Section 2 cannot be said to be a means toward the accomplishment of the regulation of the foreclosure of chattel mortgages on household goods, &c., nor in the furtherance of the general subject of the act, in either of which cases the act should be held to be valid.

The argument was pressed by defendant's counsel that if there was any doubt as to the validity of this statute then the statute should be upheld. I recognize this contention to be the rule of law as established by numerous decisions of the courts of this and other States and reaffirmed in the late case of the People v. Nelson, 133 Ill. 576, but am of the opinion that this act comprises two subjects, to wit, the regulation of the foreclosure of chattel mortgages on household goods, &c., and also the execution of such mortgages, yet the title of the act includes only the former.

I am of opinion then that Section 2 of this act is void as being in conflict with the State constitution, and I recommend that complainant be granted a decree foreclosing said mortgage for the sum of \$1,839.

Respectfully submitted this 5th day of October, 1892.

Master in Chancery of the Circuit Court of Cook County, Illinois.
Masters' fees, \$50.

Effective Advertising.

In the Chicago "Graphic" world's fair series No. 5 the Chicago Cottage Organ Company has a full page illustration of their immense organ factory, the Conover piano factory, their fine office room at 215 Wabash avenue, besides two sectional views of the fly finishing and action room of the organ factory. As this issue of the "Graphic" contains a complete illustration of all the groups and statuary which will adorn the principal buildings of the exposition, as well as a complete description of them, with the names of the artists, in an interesting article by James Spencer Dickerson, consisting of sixteen pages, their good judgment in taking advantage of an opportunity is very apparent. They have the only page not occupied by the statuary cuts and it is as handsomely done.

Another Bad Piano Man.

Mr. D. McLoud, of Williams and Webster City, Ia., has, it is reported, absconded. He was an Estey & Camp man and the amount of his indebtedness to them is placed at \$2,000.

A Chicago Tuning Device.

Some over luminiferous salesman in this city is using a queer argument in favor of the pianos he is selling by making the absurd statement that the tuning pins go through the wooden wrestplank and then into an iron frame behind the pin block. So far as I have heard from his competitors he has not succeeded in convincing customers of the superiority of this peculiarly constructed instrument. There may be a few unthinking people who might be influenced by such an irrational claim, which is on a par with another notorious salesman's assertion that "setting his particular pet piano out in the rain was the worst that could be done with it and that wouldn't hurt it."

Dr. Peabody Moves.

The Liberal Arts Department of the world's fair has been removed from the Rand-McNally Building to the official headquarters in Jackson Park. As a matter of course Prof. Selim H. Peabody can be found or addressed at the new location.

Julius Bauer & Co.

The warerooms of Messrs. Julius Bauer & Co. present already a very depleted appearance, notwithstanding the fact that a couple of weeks ago they were obliged to crowd the instruments together to make room for the stock and the factory has been run nights to finish fancy cases.

Substantial Compliments to Lyon & Healy.

So wonderfully attractive is Lyon & Healy's "Christmas" window that the daily press of the city have united in praising it at length—within the confines of their purest reading matter. One paper has gone so far as to publish a photographic view of it, and the fact that all this publicity was entirely unsolicited by Lyon & Healy forms a striking testimony of the novel beauty of their display. Perhaps as good an idea of it may be gathered from this little notice which appeared in the "Herald" as could be obtained from a longer description:

Rare Musical Instruments.

ATTRACTIVE DISPLAY, WITH COLORED LIGHTS, IN LYON & HEALY'S SHOW WINDOW.

For two days decorators have been at work on one of Lyon & Healy's big show windows. As a result a display has been arranged that attracts the attention of everybody who passes by to such an extent that a big policeman during the better part of the day was kept busy preventing a blockade on the sidewalk at State and Monroe streets.

The display is prettier after dark, when the electric lights that form

the principal feature of it are seen to the best advantage. These, set in a canopy of satin ruffles, change color every few seconds, shedding a rainbow of radiance on the musical goods with which the remainder of the window is filled. Red, white, green, gold and blue appear in rapid succession, followed as a chromatic climax by a brilliant burst of the colors of the American flag.

Of all the things the lights illumine that which attracts the most attention is a group of musical instruments made to represent the originals, which are to be on exhibition at the world's fair. The Hindoo gourd violin, with its two pendant gourds, the queer fiddle of the almond eyed Pagininis, the Korean xylophone and the Welsh instrument with the unpronounceable name of "grwth" are there, besides jeweled guitars, highly wrought mandolins and other tools of melody.

Columbian Fair Awards.

Everything pertaining to new inventions and improvements in the building of pianos interests the entire trade, and especially in connection with the proposed Columbian World's Fair awards. The members of one Chicago firm at least smiled when their attention was called to the official declaration of the New York Piano Manufacturers' Association, which virtually stated that no radical or worthy improvement has been made in piano construction since the Centennial World's Fair of 1876, and in consequence awards by the Columbian World's Fair would be useless.

A. Reed & Sons enter the arena with a number of new ideas embodied in instruments that are daily exhibited to the incredulous, giving bona fide evidence of great improvement and progress upon entirely new lines. A practical and convincing demonstration of things original since 1876, the merit and novelty of which are recognized by the Governments of England, Germany, France, the United States and Canada granting therefore letters patent to the Reeds as inventors. And yet so simple and practical have these things proved themselves that piano experts often make the remark: "Why was not that thought of before?"

An upright piano, lighter, stronger and smaller, yet with the vibration, volume and qualities of tone of the usual grand piano, is a startling novelty indeed. If ever this piano finds its way before a Columbian World's Fair jury, whatever the final verdict may be, its examination will excite a deal of curiosity and interest by reason of its many peculiarities of construction.

The Reeds say that in common with the general sentiment of the music trade they have not favored the granting of awards, at least as things have been conducted in the past; that heretofore only firms of position and reputation, with wealth and the disposition to make a free expenditure, even granting that it was entirely legitimate, could hope to secure an award. The smaller manufactures, to use a bit of slang, were simply "not in it," however meritorious.

It was mostly a broad declaration that "this piano is the best, yonder one better." One gets the 'first' gold medal, while its strongest rival receives another 'first' gold medal and a cross of honor.

As to the whys and the wherefores concerning the merits of the instruments themselves, or wherein they differed in construction from the other pianos to which no awards were given, neither the trade nor the public were much the wiser.

But so far as the Columbian World's Fair authorities have unfolded their plans for awards it would seem to contemplate a new departure. Their plan is to grant awards for special merit in the construction of new devices, inventions or improvements that aid in the progress of piano building toward its final perfection. Moreover, they declare they will consider only such inventions as have been made since the World's Fair of 1876.

Here then would seem to be a chance for the small manufacturer who has original devices to bring before the juries. It will not be a matter of money, reputation, or even of the best piano as built upon the established methods of to-day.

The question will be, What have you new to offer that will produce a better piano than the world has ever seen before?

In answer to this burning question the New York Piano Manufacturers' Association officially declare "Nothing. No improvements have been made since 1876 and it is useless to have any awards."

Chicago disputes the assertion and says, "New York should have made a territorial limitation. It undoubtedly knew what it was talking about in regard to the East, but it forgot its sturdy children of the West. There is a dauntless ambition to plant the banners of triumph on the Mount of Perfection. Since New York has confessed itself unable to enter the contest, Chicago must take up the gauntlet and prove to the world that the race of American inventors still exists, even if to be found only in the 'wild and wooley West.'"

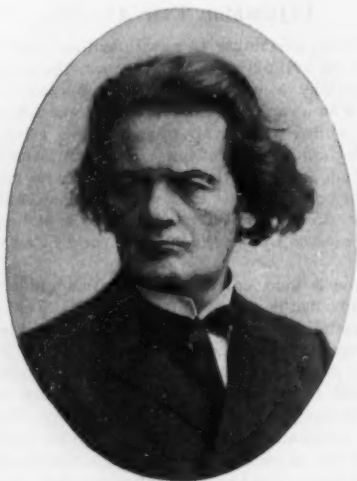
Would it not sound strange to hear it said, "You must go to Chicago if you want to buy the best piano in America?" If the Windy City, so called, turns its breezes into æolian strains of sweetest music it will simply give another striking proof of its versatility in turning the tables upon its deriders. Nothing succeeds like success, or to state it another way—like Chicago.

Letter from the celebrated Pianist and Composer Anton Rubinstein, being the only testimonial ever given by him to any piano manufacturer.

NEW YORK, May 24, 1873.

Messrs. Steinway & Sons:

GENTLEMEN—On the eve of returning to Europe I deem it my pleasant duty to express to you my most heartfelt thanks for all the kindness and courtesy you have shown me during my stay in the United States; but also, and



ANTON RUBINSTEIN.

above all, for your unrivaled pianofortes, which once more have done full justice to their world wide reputation, both for excellence and capacity of enduring the severest trials. For during all my long and difficult journeys all over America, in a very inclement season, I used and have been enabled to use your pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect. Yours very truly,

ANTON RUBINSTEIN.

Letter from Ignace J. Paderewski.

LONDON, April 7, 1892.

Dear Mr. Steinway:

According to my avowed intention I meant to express to you my opinion of your pianos at the close of my tournee. Yet when I left New York in great haste I entirely forgot that pleasant duty, and none of the members of your house—although I met almost all of them—reminded me of the same. A significant sign! One can easily comprehend that the house of Steinway & Sons



IGNACE J. PADEREWSKI.

would lay no stress upon an "expression of thanks" or a "testimonial," but that I should desire to fulfill my duty toward you, who have shown me so much kindness, you can well understand. Scarcely landed on these shores, permit me to address to you a few words of hearty gratitude for all those acts by which you made my long and arduous tournee so agreeable to me, but above all for the glorious and wonderful instruments that were placed at my disposal. Nothing new can be said of the Steinway Pianos, it is true, for they have been justly praised by all modern masters, and I thoroughly concur in every word that has already been said. But I must tell you that, although I was delighted and inspired with your pianos at

my first concert, my enthusiasm and inspiration increased it my second concert, and became still greater at the third, and thus it went on *crescendo* until my final appearance, at which my joy in the grandeur, the power and the ideal beauty of the tone and the perfection of touch and mechanism was unbounded. All who play your pianos can but thank you. I also do so and at the same time congratulate you most heartily. Your very devoted

I. J. PADEREWSKI.

Two Letters from Richard Wagner.

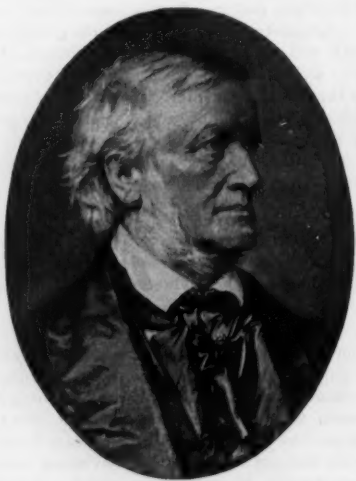
During the Grand Operatic Festival at Bayreuth in 1876 a number of new grand pianos of the most celebrated European as well as of several American makers had been placed at Mr. Richard Wagner's disposal; among them a new Centennial Concert Grand Piano made by Steinway & Sons, of New York, which, from its wonderful power, beauty and sympathetic quality of tone, far outshone all rival instruments, and which Mr. Richard Wagner at once chose for his own private use.

In the beginning of 1879 Mr. Wagner was requested by Mr. Theodore Steinway to send this Grand Piano to the Steinway Central European Depot, in order to receive the latest invention, the "Tone Pulsator," patented in July, 1878. On sending the Grand Mr. Wagner wrote as follows:

BAYREUTH, March 11, 1879.

My Dear Mr. Steinway:

I miss my Steinway Grand as one misses a beloved wife; it is wanting constantly, wanting everywhere. I no



RICHARD WAGNER.

longer indulge in music since that Grand is gone, and trust its absence will not be too long protracted.

Very truly yours, RICHARD WAGNER.

The following letter was written to Mr. Theodore Steinway by the great master shortly after the return of the Steinway Grand (now containing the Tone Pulsator) to his home.

BAYREUTH, April 11, 1879.

My Dear Mr. Steinway:

Really you ought personally to have witnessed the gratification which I experienced upon receiving back your magnificent Grand Piano; you certainly would not have asked me to add another word. I do indeed deem it humiliating for so many other branches of art that this art of building pianofortes alone should so closely approach such undeniable ideal perfection. I know of nothing in painting, sculpture, architecture, literature, and, unfortunately, also music, which—since I have comprehension of same—could compare with the masterly perfection reached in pianoforte building. From your communication, however, I readily perceive with what enthusiastic love you seek to attain the incorporation of the most "spirituelle" tone into the piano which heretofore had only served as the exponent of actual musical sound. Our great tone masters, when writing the grandest of their creations for the pianoforte, seem to have had a presentiment of the Ideal Grand Piano as now attained by yourselves. A Beethoven sonata, a Bach chromatic fantasia can only be fully appreciated when rendered upon one of your pianofortes.

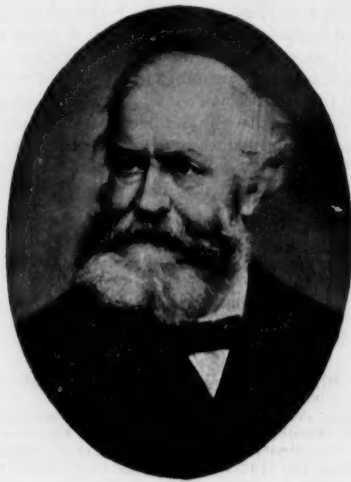
Although I do not possess the slightest dexterity in pianoforte playing, I delight in being able to do justice to your assumption of my inborn and cultivated sense of tone; for sounds of such beauty as those coming from my Steinway Grand flatter and coax the most agreeable tone pictures from my harmonic melodic senses. In a word, "I find

your Grand Piano of wondrous beauty. It is a noble work of art." And with a thousand thanks for this new attention, I delight in being able to call myself your friend.

RICHARD WAGNER.

From Charles Gounod, the celebrated French Composer.

"Improvisateurs will feel themselves aided and inspired by its powerful and delicate vibrations; pianists



CHARLES GOUNOD.

will discover new resources for their special effects; and composers will find under their hands a *palette* which will furnish them with the thousand *nuances* required for the interpretation of their works, enriched by the modern conquests of instrumentation.

Letter from Hector Berlioz, the celebrated French Composer and one of the highest authorities on effects of Sound and Instrumentation.

PARIS, September 25, 1867.

Messrs. Steinway & Sons, Piano Manufacturers, New York:

I have heard the magnificent pianos you brought from America and which emanate from your factory. Permit me to compliment you upon the excellent and rare qualities which these instruments possess. Their sonority is splendid and essentially noble; moreover, you have dis-



HECTOR BERLIOZ.

covered the secret to lessen, to an imperceptible point, that unpleasant harmonic of the minor seventh which heretofore made itself heard on the eighth or ninth note of the longer strings to such a degree as to render some of the most simple and finest chords disagreeable (cacophonique). This improvement is a great progress among the various others you have introduced in the manufacture of your pianos—a progress for which all artists and amateurs gifted with delicate perception must be infinitely indebted to you.

Accept, I beg of you, with my compliments, my highest respects.

Your devoted

HECTOR BERLIOZ.

From Anton Seidl, Conductor of the Grand German Opera, New York.

BERLIN, June 4, 1887.

Messrs. Steinway & Sons, New York:

GENTLEMEN—It affords me the greatest pleasure to express to you my delight in the Grand Piano that you have recently shipped to our mutual friend, Mr. Albert Niemann. The wondrous beauty of its tone quality, its easy touch, its enchanting pianos and glorious fortes, the per-



ANTON SEIDL.

fect evenness from the lowest tones to the very highest—the latter of a distinctness I have never met with heretofore—all produce an entrancing effect. Unrequested I am compelled to express to you my highest admiration. Upon this Grand Piano the world famed musical authority, Heinrich Ehrlich, performed an adagio by Beethoven; friend Franz Rummel played a Beethoven sonata and some of Bach's titanic music, while I essayed to interpret the orchestral language of Wagner. Everything sounded entrancing and sublime. In the admiration of this, your masterwork, and in the expectation of a speedy, joyful meeting, I remain, with highest esteem,

Your devoted ANTON SEIDL.

Theodore Thomas.

CINCINNATI, July 19, 1873.

Messrs. Steinway & Sons, New York:

GENTLEMEN—I consider the Steinway Piano the best piano at present made, and that is the reason why I use it in private and also in my public concerts. As long as the Pianos of Messrs. Steinway & Sons retain that high degree of excellence of manufacture and those admirable quali-



THEODORE THOMAS.

ties which have always distinguished them I shall continue to use them in preference to all other pianos.

Respectfully yours, THEODORE THOMAS.

Letter from the world renowned Composer and Tone Master, Dr. Franz Liszt.

WEIMAR, September 3, 1873.

Messrs. Steinway & Sons:

GENTLEMEN—The magnificent Steinway Grand Piano now stands in my music room, and presents a harmonic

totality of admirable qualities, a detailed enumeration of which is the more superfluous, as this instrument fully justifies the world wide reputation that for years you have everywhere enjoyed. After so much well deserved praise, permit me to also add my homage, and the expression of my undisguised admiration, with which I remain,

Very sincerely yours, FRANZ LISZT.

Extract from a letter from Dr. Franz Liszt to the celebrated Composer Metzger, dated Weimar, September 27, 1873, which letter is now in possession of Messrs. Steinway & Sons.

Pray tell Mr. Steinway that his splendid Upright Piano shone to brilliant advantage at the festival performances at the Wartburg, where, last Tuesday, it served under my fingers as "Vice-Orchestra," exciting general admiration. Yours very truly, FRANZ LISZT.

Letter from Dr. Franz Liszt.

WEIMAR, November, 1883.

Mr. Steinway:

MOST ESTEEMED SIR—Again I owe you many and special thanks. The new Steinway Grand is a glorious masterpiece in power, sonority, singing quality and perfect harmonic effects, affording delight even to my old piano weary fingers. Ever continuing success remains a beautiful attribute of the world renowned firm of Steinway & Sons. In your letter, highly esteemed sir, you mention some new features in the Grand Piano, viz., the vibrating body



FRANZ LISZT.

being bent into form out of one continuous piece, and that portion of the strings heretofore lying dormant being now a part of and thus incorporated as partial tones into the foundation tones. Their utility is emphatically guaranteed by the name of the inventor. Owing to my ignorance of the mechanism of piano construction I can but praise the magnificent result in the "volume and quality of sound." In relation to the use of your welcome tone sustaining pedal I inclose two examples: "Danse des Sylphes," by Berlioz, and No. 3 of my "Consolations." I have to-day noted down only the introductory bars of both pieces, with this proviso, that, if you desire it, I shall gladly complete the whole transcription, with exact adaptation of your tone sustaining pedal.

Very respectfully and gratefully, F. LISZT.

Three letters from Geheimrath Herr. V. Helmholtz, who occupies the Chair of Acoustics in the University of Berlin, admitted to be the highest authority in the Science of Acoustics and Sound.

BERLIN, June 9, 1871.

Messrs. Steinway & Sons, New York:

Herewith I beg you to accept my very best thanks for the superb Grand Piano which you have sent me, and which has safely arrived. I am amazed at the prolonged vibration of its tones, by which the instrument becomes somewhat organ-like, by the lightness and delicacy of the touch (considering its great volume of tone), and by the precise and perfect cessation of the tone which the dampers effect—an element so essential to distinctness in playing. The perceptibility of the bass tones is much improved by

the use of the long scale of the strings, and it is evident that in ordinary pianos the short and too heavily weighted strings produce unharmonious secondary tones, the musical intervals become indistinct and the quality decidedly smothered. With such a perfect instrument as yours placed before me I must modify many of my former expressed views regarding pianos. I hear frequently many harmonic combination tones, while such a long vibrating tone as that of your Grand Piano is much more sensitive to dissonances than that of ordinary instruments, the tones of



H. HELMHOLTZ.

which so quickly die away, &c., &c. Once more my very best thanks. Yours, H. HELMHOLTZ.

BERLIN, August 13, 1873.

Messrs. Steinway & Sons, New York:

GENTLEMEN—I can only congratulate you on the great improvement you have achieved by the introduction of your duplex scale into your pianofortes. I have repeatedly and carefully studied the effects of the duplex scale just applied to my Steinway Grand Piano, and find the improvement most surprising and favorable, especially in the upper notes; for, splendid as my Grand Piano was before, the duplex scale has rendered its tone even more liquid, singing and harmonious. I deem this improvement very happy in its results, and being based upon scientific principles capable of still greater development.

Yours very truly, H. HELMHOLTZ.

Extract from letter dated March 16, 1885.

GENTLEMEN—Another feature of special interest to me in the new Steinway Grand Pianoforte was the study of



DR. JOSEPH JOACHIM.

the perfect effects of the recent improvements in your duplex scaling, caused by its greater and more favorable harmonic subdivisions. I am convinced that thereby you have introduced a further improvement—the tone throughout the entire scaling being remarkable for its evenness and for its wonderful sweetness, richness and volume of tone.

H. HELMHOLTZ.

From Dr. Joseph Joachim.

"Steinway is to the Pianist what Stradivarius is to the Violinist."

Chicago Tribune, November 28, 1892.

THE A. B. CHASE PIANOS.

WONDERFUL! IN EXQUISITE TONE.

WONDERFUL! IN SINGING QUALITY.

WONDERFUL! IN DURABILITY.

WONDERFUL! IN GENERAL EXCELLENCE.

The A. B. CHASE Pianos are wonderful in the success and position they have attained, and their superiority is acknowledged from ocean to ocean.

AN IMMENSE STOCK, IN GREAT VARIETY OF NATURAL WOOD CASES, ALWAYS ON HAND.

WE GUARANTEE THEM TO BE AS REPRESENTED IN EVERY RESPECT.

LYON, POTTER & CO., 174-176 Wabash Avenue, Chicago.

A. B. CHASE.

Prejudice Annihilated.

IT was rather a bold step to decide upon making high grade pianos in a small Western town. The traditions of the trade centred the manufacturing of artistic pianos in a few of the largest Eastern cities, and no other names appeared on pianos than those of New York, Boston and Baltimore makers. To defy these traditions and to invite prejudices that would naturally be aroused against such a course was considered audacious, and so it was, considered from certain view points.

The A. B. Chase Company, who were guilty of this innovation, were, however, convinced that the American people were not governed in their estimates of an article by the geographical location of the manufactory. Provided there is real merit, provided there is intelligent mercantile judgment behind this merit, and provided there exists the ambition constantly to improve every detail in order to remain abreast of the times—provided all these conditions prevail, a product, such as a piano, will penetrate through the strongest bulwarks of native prejudice and finally attain its recognition, no matter where the article may be made or who the makers are.

The remarkable qualities of the A. B. Chase piano readily conquered every disposition to cavil at minor matters. The struggle required time and patience, and this was foreseen. We remember that seven or eight years ago, when the early specimens of the A. B. Chase piano first began to attract attention, THE MUSICAL COURIER definitely announced in unequivocal language that this piano would become famous if the principle upon which it was being made would be adhered to. The company remained steadfast in its purposes to produce a great piano, and THE MUSICAL COURIER's prediction stands verified today in the facts as we know them, and as they are generally known to exist.

We are led to these reflections by the two advertisements that appear on these pages and the contents of the same. They represent two great firms in two great commercial emporiums, expressing one sentiment and giving to the people over their own signatures the most powerful indorsement of the A. B. Chase piano—a piano made in a comparatively unknown town about equidistant from the two cities—Boston and Chicago—and thereby destroying the last vestige of the supposed prejudice existing against a

geographical location as a possible obstacle to the production of a high grade musical instrument.

The house of Oliver Ditson, known as the Oliver Ditson Company, is unquestionably the greatest music house in America. Its utterances carry great weight, from the fact that its conservative tendencies cause it to hesitate before committing itself even after a true test would justify such a step, and yet this house, without circumspection, pronounces itself as an active coadjutor in the A. B. Chase propaganda; it is willing and anxious to subscribe to all the merits of the A. B. Chase piano and virtually stakes its reputation upon the decisive indorsement it publishes in the community from which it draws its patronage.

This same rule applies to the advertisement of Lyon, Potter & Co. This house makes similar strong announcements and tells the readers of the Chicago press that its indorsement of the A. B. Chase pianos should be understood as signifying unqualified praise and a complete confidence in the truth of its utterances.

We cannot recall any kind of advertising that concurrently and simultaneously, and in different sections under the auspices of different firms, sends out such parallel announcements in such strong and convincing language on the same subject. Here and there and in a fugitive manner, retail firms and jobbers have advertised specially certain brands of pianos. But in the case of the A. B. Chase piano the advertisements, as seen above, emanate from sources which cannot be considered as allied in any sense of the word except in the unconscious agreement in sentiment on this one subject—the A. B. Chase piano.

This style of advertising will be productive of great results and will exert a powerful influence upon the future of the A. B. Chase piano. It will become contagious. Already we notice similar advertising of the A. B. Chase piano in other cities besides Boston and Chicago, and we believe that every active and intelligent A. B. Chase agent and representative will follow the system of the Oliver Ditson Company and Lyon, Potter & Co.

There is a substantial reason for saying the things uttered by these firms. They represent the truth, and all that is said can be proved. Each A. B. Chase piano that goes out into the world of music will indorse the statements made by the advertiser, and that signifies a perpetuation of trade upon the most exalted basis.

—The "Banjo and Guitar Journal," published by S. S. Stewart, of Philadelphia, contains in the January number more than the usual number of readable articles, and also some new selections for the banjo and guitar by S. S. Stewart, Fred A. Gill, Ranous A. Smith, E. H. Frey and Thos. J. Armstrong.

The Æolian.

For the Trade.

PREVIOUS articles on the Æolian, that remarkable instrument by means of which any intelligent person not acquainted with the technical details of music can enjoy himself, or herself, with the performance of the best works without any previous instruction, have given an estimate of its capacity and functions to the readers of THE MUSICAL COURIER.

These aspects of the value of this instrument as a musical factor must lead every shrewd dealer in pianos, organs and other musical instruments to consider its value as a commercial factor.

Here is an instrument that embodies features of attraction for a vast number of people all over the country, who are anxious for a musical instrument that has a scope beyond and above the resources of a mere automatic instrument; people who are not educated as musicians, but who have musical intelligence, musical temperament and musical ideas they wish to express, but which they are not able to express because they cannot play the piano or the organ, people who would never be satisfied with the mechanical repetitions of an automatic instrument.

Another sphere it fills is of usefulness to the music teacher, who can utilize it for his pupils to illustrate examples of the works of the masters and of all the modern as well as classical compositions, for the resources of the Æolian are virtually inexhaustible, and the repertory already enormous can be enlarged, ad infinitum. He can make demonstrations, showing relative dynamic effects, tempi, phrasing and all rhythmic changes, and thereby prepare students for the most advanced studies.

With these possibilities and the generally attractive appearance of the Æolian as an addition in furnishing the drawing room, the dealer who understands his business and knows how to exhibit the instrument and develop its possibilities before the listener will be able to do a large and ever increasing trade. There is a great deal of money in the representation of the Æolian if you know how to represent it. Address for particulars the Æolian Organ and Music Company, 18 West Twenty-third street, New York.

—E. V. Caulfield will open a new music store in Purnell's Building, Main street, South Manchester, and he intends to carry a full line of pianos, organs, sheet music and general musical merchandise. Miss E. Keating, organist for St. Bridgid's Church, Manchester, will be in charge of the store. Mr. Caulfield himself is the organist for St. Peter's Church, Hartford, and the proprietor of the music store at 368 Asylum street, Manchester.—East Hartford "Enterprise."

Boston Evening Transcript, Saturday, December 10, 1892.

THE WONDERFUL A. B. CHASE PIANO.

For
Boston
Especially.

A
"Wonderful"
Piano.

Scales.

Tone.

Action.

WE have made it our special business for months to closely investigate the several high-grade pianos on the market with the purpose of securing an instrument that would meet the approval of the most critical and cultured musical people of Boston.

We have selected THE A. B. CHASE from the many fine pianos offered us as the one most fully meeting our ideal of a perfect instrument. We speak advisedly when we characterize it as a **WONDERFUL PIANO.**

The scales of THE A. B. CHASE PIANOS are scientifically and musically correct, evenly balanced throughout, not a weak spot in them.

They are WONDERFUL in musical tone, which is rich, deep and full, with remarkable singing quality, and in this respect they have captivated the finest musicians in the great cities both East and West.

THE A. B. CHASE PIANOS have the best actions made, and they are "action regulated" by the most skillful men to be found. In this respect they delight everybody and are truly

WONDERFUL.

Materials.

Only the choicest materials are used that the experience of the world has proven best adapted to the various parts of the piano in its present high state of perfection.

Durability.

The lumber is prepared by a process of acclimatizing used in no other piano factory. They are **GUARANTEED** to withstand any climate in the world, where any piano will stand. There is not a single point where durability is at stake that has not been carefully studied and provided for in the most perfect manner.

The Finest Made.

They are **wonderful** in the position and success they have attained in the short period of ten years, and are known to the music trade and profession from the Atlantic to the Pacific as one of **the finest pianos made in the world.**

In Conclusion.

If you are thinking of buying a Piano, you should visit our ware-rooms and examine these beautiful instruments before concluding any purchase.

Warranty.

WE GUARANTEE them to be as Represented in EVERY RESPECT.

A complete stock of these wonderful A. B. CHASE PIANOS may be seen at the warerooms of

OLIVER DITSON COMPANY,

453 to 463 Washington Street, Boston.

N. STETSON & CO.

Philadelphia, Pa.

BEFORE entering upon details THE MUSICAL COURIER desires to extend its congratulations to the new Philadelphia firm of N. Stetson & Co. in securing as manager of the house Mr. J. B. Woodford. Mr. Woodford, who for some years past has been the secretary of the Hallet & Davis Company, of Boston, and who formerly controlled the Loring & Blake Organ Company, is unquestionably one of the very best equipped men in the ranks of the piano and organ trade of this country to-day, a man whose experiences and knowledge of the trade are fortified with mature judgment and the choicest kind of intellectual grasp. Mr. Woodford is adapted only for duties that require individual freedom of action and the unlimited scope of work that is centered in the duties of a managerial position such as he will occupy in Philadelphia. He has followed with keen pleasure the various kaleidoscopic revolutions that characterize the history of the music trade in this country since the days of the Centennial, and has drawn from his observations such lessons as will be of vast benefit to him in his new and enlarged sphere. A great future awaits him and the new Stetson Company in Philadelphia. There will be business done.

The executive force of N. Stetson & Co. are J. B. Woodford, manager; August von Bernuth, who was formerly Mr. Stetson's assistant and who has just returned from Europe, cashier, and C. W. Moss, with Blasius & Sons, chief salesman.

The territory covered by N. Stetson & Co. for the instruments the firm will control consists of two-thirds of Pennsylvania, virtually all of the State east of the Alleghenies and to the State lines of Maryland and New York; Southern Jersey and the State of Delaware. For the present the Steinway, Bradbury and Webster pianos will be handled and prospectively a few additional brands. Organs have as yet not been decided upon.

The officers of the company are William Steinway, president; F. G. Smith, Sr., vice-president; Nahum Stetson, treasurer, and F. G. Smith, Jr., secretary. The warerooms, at 1418 Chestnut street, in the Hazle-

tine Building, are adapted thoroughly for the purposes of the business, and will be in readiness for occupancy by the new year. They will be fitted up and decorated in a style worthy of the claims of the institution that is destined to develop within their walls.

The officers and others were in Philadelphia on Saturday, when final details for the conduct of affairs were completed.

Chase, Roberts & Co.

THE business of Chase, Roberts & Co., varnish manufacturers, of 173 North street, Brooklyn, was established in 1840 by Mr. Wm. D. Chase.

Mr. E. M. Roberts and Mr. S. W. North, gentlemen familiar with the varnish business, brought into the firm some two years ago, and since then their trade has extended among the piano manufacturers, and they have been remarkably successful in acquiring new customers and retaining them.

They make a specialty of the superior grades of gum, and their varnish is now being used successfully by some 20 odd piano makers.

Lester, Pa.

The Philadelphia and Reading Railroad Company—Reading Division.

SUPERINTENDENT'S OFFICE, Reading, November 28, 1892.
CIRCULAR, NO. 27.

Taking effect Thursday, December 1, 1892, the name of "Corbindale" station on Philadelphia and Chester Branch will be changed to "Lester."

C. D. WHITCOMB, Superintendent.

Approved,

M. F. BONZANO, General Superintendent.

—Orton Brothers, of Butte, Mon., have been obliged to move into a larger store.

—Dr. Alfred Stelzner will remove his establishment for the manufacture of stringed instruments on his principles from Wiesbaden to Dresden.

—Mr. William Freidrich, of the firm of John Freidrich & Brother, who has been appointed agent in this country for E. R. Schmidt & Co., of Markneukirchen, Saxony, has received his samples, and on January 1 will actually engage in soliciting orders for the product of this firm's factory, consisting of violins, violas, violoncellos and double basses, guitars and mandolins, bows, cases, &c. Mr. Freidrich will take the road about January 15 for an extended trip.

The Prize Piano.

Burlington "Hawkeye" Contest.

THE \$500 Shaw piano selected by the Burlington "Hawkeye" to be given to the most popular Iowa traveling man has been presented to J. H. Coulter, of Burlington, Ia. Out of a total of 186,522 votes sent in Coulter got 83,855.

The Award.

BURLINGTON, Ia., December 15, 1892.

We, the judges, after making a careful count of the ballot cast in the Burlington "Hawkeye's" Popular Traveling Men's contest for the \$500 Shaw piano, find that Mr. J. H. Coulter, of Burlington, has received the largest number of votes according to the rules governing said contest, the total number of votes for Mr. Coulter being 83,855. We therefore award the piano to Mr. J. H. Coulter.

Signed,

CHRIS. MATHES,
PETER FAWCETT,
C. WHIT SMITH.

Mr. J. H. Coulter the winner, is a standard bred traveling man by all the rules and standards that can be devised. He has been a resident of Burlington for more than twenty years. He represents the house of Forbes Brothers, of St. Louis, jobbers in teas, coffees and spices. His fifty-two years sit lightly upon him and he is a hustler upon the road. The new prize piano will be a splendid ornament in the tidy home at No. 328 Garfield avenue.

On the evening of December 15 a banquet took place in Burlington in honor of the event and many speeches were made. Mr. Harry J. Raymore, of the Shaw Piano Company, Erie, was one of the prominent speakers. Lange & Minton, the Shaw agents at Burlington, are to be congratulated on the success of this contest and their business in general.

The Shaw is booming in Iowa and other States.

The Miller Organ Company.

IT may not be generally known in the trade that the Miller Organ Company, of Lebanon, Pa., are doing an excellent retail piano business, having a well stocked store directly in the business centre of the town. They carry in stock the Decker Brothers, Krakauer and other makes.

—W. A. Guilett has started a piano store at New Hampshire, Ohio.

—Arnold Harnes, a bookkeeper 22 years old, has been arrested by Specials McCabe and Notter of the Third Precinct on the charge of petit larceny. Carl O. Schenglus, a boarder at the same place where Harnes boards, is the complainant. It is alleged that Harnes has been doing a business of obtaining musical instruments and sheet music on the pretense that he was a German nobleman.—Buffalo News.

"A NOBLE ART."

BY FANNY MORRIS SMITH.

ATTENTION was recently called in these columns to a publication entitled "A Noble Art" (for sale by G. Schirmer, Union Square, New York), consisting of a group of three lectures "on the evolution and construction of the piano," by Miss Fanny Morris Smith, and we promised to do our best to secure from the author the privilege of reproducing some parts of the work in these columns.

Thanks to the kindness of Miss Smith, the readers of this paper are to-day enabled to get a view, to some extent, at least, of the field covered by her in the volume referred to.

The chief aim and purport of Miss Smith's book are to show and prove that piano making is not a mere handicraft and trade, but an art, and as such the cause of inspiration and of aesthetic development. She recognizes further that it is not only an art, but a science, and for that reason, because of this co-ordination and co-operation, the pursuit of piano building as accepted in its true sense gives scope to the highest ideals and aspirations.

This view should permeate every intelligent member of the piano making guild who desires to eliminate from its ranks those who have a merely sordid ambition in connection with so "noble" an "art;" and a debt of gratitude is due to her who has given to us a compendium which logically demonstrates the force of the argument around and about which she builds the evidences of the truths she utters. It is a work which should adorn libraries and which every piano builder should be proud to possess.

A point at times alluded to by us is forcibly brought to the foreground by the author, and it is this, viz.: That the name upon the piano constitutes, in its relations to the instrument, a "distinct artistic ideal." We have always denominated it as the individuality. Miss Smith gives more form to the thought and makes it really a distinct concept. The piano, dissociated from the name, loses its character, and hence ceases to represent the definite classification necessary to make it a "distinct ideal." Oh! how strong is this defense of THE MUSICAL COURIER stencil warfare, and in the case of the author of this work the defense was unconsciously made, and this reference may be the first indication of such a view of the position taken by Miss Smith.

However, there is so much of real and substantial interest in the volume that we will at once enter upon the subject matter by reprinting Part II., which will be of particular interest to makers of pianos and other musical instruments. The profundity of Miss Smith's studies will be most thoroughly appreciated by those who take an active interest in the artistic development of the piano. It is to these that she appeals most powerfully.

II.

SCIENTIFIC CONSTRUCTION OF THE PIANO.

Geselle ist wer was kann;
Meister ist war was ersann;
Lehrling ist Jedermann.

Theodore Steinway's Motto.

I approach the scientific construction of the piano with diffidence. When I first pondered the subject I had continually in mind what Coleridge calls the sublimest of utterances, viz., Ezekiel's when he exclaims, "Can these dry bones live?"

To clothe them with living interest, it is most convenient to explain, piece by piece, the mechanism of an existing piano made by one particular house.

An article of furniture may be described impersonally; for instance, a chair, as to its legs, seat and back; a stove, as to its cylinder and shaker. Not so a picture or a statue.

I abstract from the "Critic" the following notice: "For sale, a number of paintings, all signed works, bearing the artist's name on a plate on the frame, including one, 57 x 42, by Henry; one, 51 x 40, by Bresciani, etc." Were the description more definite you would read "Animals by Landseer"; "Landscape by Corot." It is the hint of the feeling and genius of the artist that describes the work of art. So you must say "Piano by Chickering or Steinway," and the name separates a definite artistic ideal from the endless variety of possible means and treatment—separates an ideal just as inherent in the genius of the inventor as does the phrase "Interior by Gérôme," or "Evening by Innes."

To treat of a general pattern of wooden plates and iron girders would not initiate you into the charming secrets of

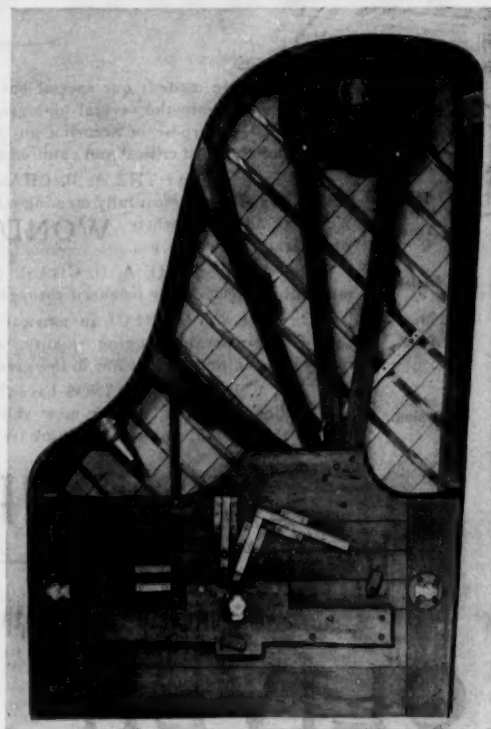
the piano. We enter here the region of perpetual choice and interdependent combination. Here an ideal beckons, and a personal loyalty and talent struggle toward it. In short, we deal with an art. Now, an art presupposes an artist.

I have selected the Steinway piano. There are others upon which a musician can express his feeling with pleasure; their manufacturers have worked tirelessly, and spent their money freely and intelligently, in perfecting them. But no house has associated itself in closer fellowship with scientific research than that of Steinway. Its members have been skilled handicraftsmen, whom the first scientific societies of Europe have welcomed to their fellowship. The scientific aspect of my theme can be most easily and naturally shown by reference to the piano originated by such minds.

All the other great makers have confronted the same problems; all have arrived at more or less complete, though often widely different, solutions. Each house has worked along the lines of its own tradition, and, in seeking to preserve some excellence whose discovery was, perhaps, the initial point of its success, has more or less qualified all its succeeding investigations and improvements. A discussion of the variations of practice among the dozen great makers of to-day would occupy many months. If the piano were nothing but the box of strings it is crudely fancied, it would have no claim on the affection or respect of civilization, such as I hope to show to be its right. The loving toil which generations of men have devoted to its evolution is a touchstone to the strength of artistic emotion in the human family. Its progress, keeping step with that of science, makes it not only the child of this and that great manufacturing house, but the characteristic offspring of the learning of our age and civilization—the genius of such men as Huyghens, Laplace and Helmholtz—just as truly as it is of that of Erard, Bechstein, and Steinway. And I cannot insist too often that it is, above and beyond them, the fruit of Christianity, which, in teaching the infinite value of each human soul, gave each soul a right and necessity of expression such as it had never before possessed, and so taught humanity the art of Christian music.

Through the courtesy of Steinway & Sons I am able to show you these models of the essential parts of their piano: the rim and braces, resting on certain supports above the legs proper, viz., consoles and keybottom; the soundboard, which lies upon this rim; the action, whose place in a grand piano is below and in front of the soundboard, and the iron frame, which not only carries the strings but opposes the resistance of its tension bars to their drawing power. Beside these models I place the body of a Broadwood piano, made, as I judge, from the five-and-a-half octave keyboard during the time of Haydn. (The Broadwoods claim the

father to found his modest factory had studied in different New York piano factories, and represented what variety of traditional aim and method then obtained in America. Their piano expressed the best information of their day; was as much the physical embodiment of an artistic ideal as imperfect mechanical means permitted. The rich timbre of a violoncello sang in their souls—such a voice as we have heard from Parepa-Rosa. But their first actual instrument was but the germ of their piano of 1802. The wide gaps in



THE WOODEN BRACING, SHOWING THE SOUNDBOARD INSERTED IN ITS PROPER PLACE (SEEN FROM BENEATH).

the scientific and practical information of its builders have been filled by incessant experiment and faithful work.

When a man sets about making a piano he lays a sheet of paper the size of his projected instrument on a drafting table and draws a plan. On that plan he puts in its precise position every detail of the future instrument; the hammer line, the lines for the keyboard, the wrest plank, the soundboard, &c. When the plan is drawn, he makes and finishes the various parts to correspond; for the piano goes up like Solomon's Temple—hammer and chisel are not heard in it. There are, counting the screws, 40,000 separate pieces in a Steinway grand piano, and it is at least eight months in the hands of the workmen after the seasoned wood leaves the lumber yards.

In spite of its metal frame and strings the piano is a wooden instrument. It is easy to make the vibrations of the strings audible; but the artist builder selects from his mass of vibrating materials such as are capable of a fine tone quality, gives these free play and silences those which are dissonant. The natural vibration of the iron parts of a piano, very easily excited, gives rise to a high nasal timbre. I am indebted to Mr. J. Howard Foote for the information that in the manufacture of metal musical instruments it is very difficult to lower the absolute pitch of the vibrating material even as far as to the once marked \hat{c} . The natural vibration periods of metals are in the upper octaves. Even bells appear deep, not on account of their pitch, but of their loudness.

If you will observe the sound of cymbals, tuning forks, triangles or small bells, you will easily recognize in each this characteristic high metallic twang.

It is clear, then, that makers do not trust to the bronze and iron parts of a piano when considering tone. Metals are, primarily, factors of strength. Wood, on the contrary, while far more difficult to set in vibration, is capable of taking up and giving out the richest and most delicious resonance. Wood is not an uneven crystalline structure like cast metal, but an organic product of nature, possessing acoustic properties inherent in its cells and fibres. The art of piano making lies in skillful choice and management of the wood which receives and diffuses the vibrations of the strings. Wood not only reproduces the sounds of other singing bodies, but is able to sing on its own account. I drop, one after another, these little wooden blocks of different lengths. You hear how the concussion excites in each a musical tone of definite pitch. The property of wood which enables it to conduct and impress tone upon other media is equally important. It is the vibration of its wood which gives the piano its flute-like quality. But before we can understand the whole value and use of the several parts



THE IRON FRAME, SHOWING THE WOODEN FRAME (SEEN FROM ABOVE).

subsequent extension of compass [c to c] as theirs, though Southwell's six octaves [f to f] preceded them [Spillane].) If you will look at this Nunns & Clark you will see an American piano probably prior to the patent of Jonas Chickering's overstrung square, and to the fan scale of Henry Steinway. A glance shows the advance made since its construction. Its cramped strings, tiny iron plate, absurd hammers, hardly larger than those of the preceding century, all mark an earlier epoch of piano history.

The sons of Henry Steinway who, in 1853, assisted their

constructed of wood we must consider the action and strings, whose office it is to set it in vibration.

THE STRINGS.

The part of a piano that is the exclusive property and invention of the maker is the "scale." This means the whole plan and proportion of the instrument, and also, in a narrower sense, its stringing, which depends upon the behavior of a string under varying conditions. The contrivance I place before you is a monochord. The first ever seen in Europe was brought from Egypt by Pythagoras,

therefore consonant. The seventh partial is somewhat dissonant; the ninth, tenth, &c., equally so. Helmholtz therefore thinks it desirable to have the first six partials well developed in a piano string, but not the seventh, and still less the ninth and higher overtones. Various things enter into the question: the thickness of the string, its length, its tension, its weight. The carrying property of a tone depends largely upon its constituent partials, and its delicacy still more; but before we arrive at the question of carrying, we must consider equality.

There is a long series of measurements of the length and

one, and thereby sound the octave of the latter. Again, let two be alike, except as to tension. If one be stretched with four times the stress of the other, it will vibrate twice as fast, and hence produce the octave of the looser string. Let it be twice as heavy, it will vibrate only one half as fast—that is, inversely as its weight. Now it is impossible to arrange the scale of a piano in such a way as to double the length of the strings for each octave. The pitch is therefore planned with reference to the mutual effect of length, tension, weight and thickness—a very nice problem indeed. If a string be too thin, it will not allow of a sufficiently heavy blow from the hammer, and the tone will be feeble. If the string be too much weighted, it will not yield its partials, and the tone will not carry or vibrate any length of time. Too heavy strings quickly lose their proper pitch. I have heard uprights so defective in this respect that their lower notes lost their definite pitch at a little distance from the instrument, and sounded like the noise of a drum.

The thickest bass string of the first pianos was thinner than the thinnest treble string of a modern instrument. It is the study of modern piano makers to produce a scale with thick strings under high tension; because a string stretched to the limit of its tenacity yields the strongest transverse vibrations and the purest and most brilliant tone. Now, a string possesses different kinds of vibration, as Marloye long since discovered. It vibrates transversely when it forms the nodes, and consequently the partial tones of which we have been speaking. But it may vibrate molecularly—that is, the sound wave may move onward from molecule to molecule. This is the kind of vibration whose velocity Wertheim measured on telegraph wires—a vibration which years ago was utilized in the first telephone. The transverse vibration may be rotary. Marloye made it visible by attaching two colored riders to adjacent internodes of a vibrating string. He saw them revolve briskly in different directions. The rotary vibration of bass strings is sought by piano makers. To promote it they arrange their hammers to strike obliquely.

Toward the close of the last century John Broadwood calculated the tension of his piano strings in order to



A BROADWOOD SQUARE, DATED 1800, NOW IN POSSESSION OF STEINWAY & SONS.

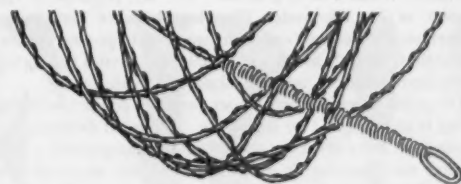
This piano, which was exhibited when these lectures were first delivered, is too old to bear repairing, but shows its various peculiarities of construction unaltered.

some 400 years before the Christian era. Upon this wire string I hope to show what is meant by nodes, partial tones and transverse vibrations. With my violin bow I set the string in vibration. You all hear its tone. The note, like all others with which we are familiar, is a compound formed by the union of several partial tones, all made by the vibrations of this single string. To quote Mr. Marloye: "A string on which we act transversely can resound only on condition that it can yield at least two transverse sounds, of which the higher will depend on the part acted on or on the mode of inducing the vibrations." Here are two paper riders. I place them upon the string, across which I draw my bow. Both are thrown off by the vibrations. I replace them, one in the middle of the string and one at a quarter of its length. I draw my bow across the string near the end, and both remain in place. These quiet points of the string are called nodes. They are the points where it divides to form its partial tones. I damp it lightly on its centre, and so withdraw the fundamental without eliminating the second partial tone, which you now hear an octave higher. The violinist calls such partials harmonics. By varying the place where the bow attacks the string, I can vary the formation of the nodes, and thus select the partial tones which they determine. A piano string struck by a hammer not only vibrates as a whole, but separates itself into nodes and internodes, giving rise to a long series of partial tones.

I will play you a little study in partial notes excited by sympathetic vibration, quoted from Hans Schmitt's book on the pedal. I press middle *c* down without making any sound, and hold up its damper with the tone sustaining

thickness of the strings between the bass and the upper treble. How shall they be graduated so that the tones make a perfectly even series from bottom to top? That difference in the tone quality of the strings which lends itself to expression in a violin would be fatal in a piano; but the life struggle of the violinist to make his *a* and *e* strings agree in quality is the struggle of the piano maker throughout the entire scale. The tone of the loveliest violin in the world is hopelessly ruined if the *e* string be too thick for the *a*, or as happens oftener, the *a* too thick for the *e*. When a violinist wishes to produce a robust tone he uses rather thick strings and bears on his bow; but if he wishes a pure, brilliant and at the same time delicate tone he chooses thin strings, and does not allow the weight of his arm to come upon the string the value of a hair.

Such a bowing, depending on the strength and elasticity of the player's arm, will produce a tone which will seem free in the air. It is the study of the piano maker to bring about similar conditions, and yet augment the power of his instrument to the utmost. The first consideration is, of course, to produce the requisite pitch without introducing several different qualities of tone. Observe the complications. The pitch of strings depends upon the rapidity of their vibration. This rapidity depends upon their length, thickness, tension, stiffness and weight. Brass, silver, platinum, steel, gold, copper are of different weights—all have been tried. Since the weight of the string conditions the rapidity of its vibration, where short strings are required to produce a low tone mixtures of heavy metals are made to reduce the pitch. Modern practice gives steel for the treble, and steel overspun with copper for the bass.



THE BROADWOOD STRING.



THE STEINWAY STRING.

The thickest bass string of the Broadwood piano of 1800 compared with the lowest bass string of a Steinway grand, 1892, natural size. Observe the old-fashioned corkscrew string.

equalize it, and so formulated the notion of a correct measurement of the string scale. Thomas Loud, of London, made a cross strung upright as early as 1802. In 1830 he was building cross strung pianos in New York. Babcock, of Boston, introduced a cross strung scale in the same year. Jonas Chickering patented an overstrung circular scale in 1845. The next step toward the present theory of stringing was taken by the Steinways, who divided their strings into webs, and arranged them in the form of a fan—the bridges in the centre of a soundboard, the bass strings crossing the treble. This obtained two advantages: a better vibration for the strings, on account of their greater length; and a more complete vibration of the soundboard.

Nineteen years after the founding of their house the Steinways patented their duplex scale, the complement of that fan formed stringing which won their first triumph. We have seen the spontaneous division of the string into equal parts, each vibrating separately at the same time that the entire string vibrates as a whole—each vibrating segment of the string producing a partial tone.

Mr. Steinway arranged the transverse capo d'astro bar so that it took the place of agraffes in the treble, and cut off a section of the string near the tuning pin the exact length of one of the vibrating sections of the entire string. The bar touches the string, and forms a node; the end of the string thus cut off vibrates with the main part of the string, and, reacting on it, reinforces the partial tone to which its own vibration corresponds, and compels the formation of all the desirable intermediate partials. The other end of the string, between the bridge and the hitch pin, is also an aliquot part of the main string. In this case the bridge forms not a node, but an impassable bar; nevertheless, this section of string vibrates sympathetically with the main string. We remember the researches of Wheatstone, by which he showed that any substance will be set in sounding vibration by the air wave, the proportions of which will permit it to vibrate in the same periodic time. In this way the string behind the bridge reinforces the partial tone to which its length, thickness and tension correspond. This scale, which rests upon the scientific investigations of



A NUNN & CLARK PIANO, IN POSSESSION OF STEINWAY & SONS.

Compare the soundboard, the soundboard bridge, the hitch pins, the wrest pins and the upper bracing with corresponding parts of the Broadwood and of the Steinway (shown elsewhere).

pedal. Now I play the chords firmly, but staccato, and you can faintly hear an upper voice singing in harmonics upon the *c* which has not been struck at all. You must all hold your breath, for they are very delicate notes. The first six partials of a vibrating string comprise the notes of the common chord built upon its fundamental tone, and are

Silver, which vibrates with a very clear tone, though useful for small instruments, has too little tenacity for pianos.

The pitch of a string varies inversely as its length. Imagine three strings; let one be twice as long as the other, but in thickness, weight of material, tension, exactly similar. The short one will vibrate twice as fast as the long

Helmholtz, is one of the most beautiful applications of science to art that our civilization has seen.

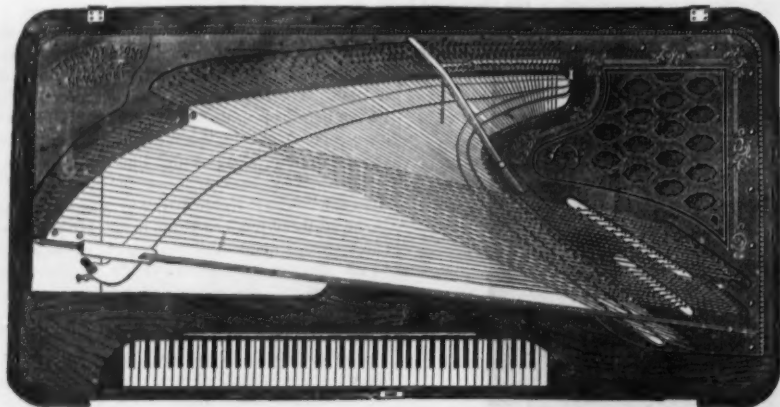
Piano makers agree that the point at which the hammer strikes the string greatly affects the tone, but they differ in practice. They hold that if the hammer attacks a nodal point all the partial tones belonging to that node disappear, because the node, or point of rest, is thereby set in motion; but if the hammer attacks the centre of an internode it strengthens its vibrations. For example, if the centre of

told me that the whole secret of piano building was in the hammer. It is the subject of constant change and experiment in every progressive manufactory. If the hammer be too large or too soft it damps off the string; if too light, the volume of tone diminishes. If it be too hard, or ill regulated, so as to jerk the string, it produces an angular form of vibration, representing numerous dissonant partial tones, which manifest themselves more and more as the hammer grows still harder with use. The hammer must not only be

duced by the strain on the outer surface as it is brought into rounded form over the inner. Its hardness or softness varies according to the desire of the maker to favor the production of partial tones in his instruments, or to suppress them. No other part of the action wears out so soon; even comparative durability is therefore of the first consequence. Hammers are sometimes made of one layer of felt, sometimes of two, or even more; the outer softer than the inner, both for durability and for mechanical reasons. It requires a constant and enormous pressure to bend the felt around the hammer shank, with the rib of the felt inside.

Among the great makers of piano felt are Alfred Dolge of America, and Weikert of Europe, who have spent their lives in perfecting the mixture of hair and wool which gives its durability and its velvet tone to a good hammer. It is the inner part which effects the greater elastic rebound; but the tremendous compression of the outer rim of the hammer gives great elasticity throughout. Neither the striking point of the hammer on the string, nor the duration of its contact with the string, nor the size and weight of the hammers among themselves, is uniform throughout the scale in any good piano. Different makers diverge widely in their individual practice. It is the art of the piano maker so to vary the hammers as to compensate for, or qualify the length, thickness and tension of the strings which they excite. The longest time of contact is a fraction of a second, and the variations are in minute fractions of a second. Upon the security of position and the accuracy of the motion of the hammers in their frame depends the equality of the tone, no less than the durability of the action. Cheap pianos fail here most conspicuously. In the old system of securing the hammer butts on wooden frames even the most careful preparation and choice of the wooden bars could not prevent their warping and swelling under climatic influence.

The actions in Steinway pianos lie upon a metal frame, whose hollow tubes are filled with hard wood, forced in under great pressure. Into these tubes the screw holes for the trains of actions are accurately bored. But the great expense of the expedient prevents its adoption in cheap



THE FAN SCALE, 1855.

Compare the "full iron plate" and the "cross string scale" with corresponding parts of the Broadwood and Nunn & Clark pianos. The Broadwood has no iron bracing whatever; the Nunn & Clark a "half iron plate" at the right. Permission of Steinway & Sons.

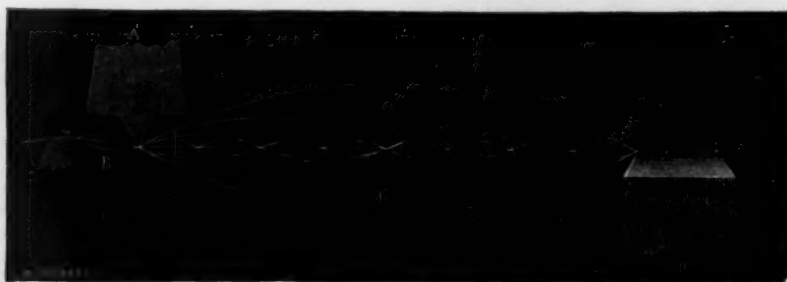
the string is struck, the second partial, the octave of the fundamental which has its node at that point, disappears, and also all other octaves of this partial, for that point is a node for them all; but the third partial, whose nodes divide the string into three equal parts, is strengthened, because one of its vibrating segments is excited by the blow. This statement works well in practice; but Mr. Hipkins, at the request of Mr. Alexander Ellis, translator of Helmholtz, undertook a series of investigations which proved conclusively that, though much weakened, the partial belonging to the node attacked was not totally eliminated.

The point at which the damper comes in contact with the string is also decided by the nodes. But good damping depends even more upon the quality of the damper felt. The farther the hammer is moved toward the centre of the string the greater the number of partial tones which are effaced and the more hollow the timbre; but the nearer its attack is brought to the end of the string the greater the number of partial tones which it permits to form and the more piercing the tone becomes. I remember seeing a man show a poor violin on the same principle. He slipped his bow well toward the finger board, and so cut off all the dissonant partials which would have formed if he had played near the bridge. The problem is to select (and provide a construction which will permit) that striking point which eliminates the dissonant partials and retains those which are consonant.

Some American piano makers allow almost no partials on their strings. The resulting tone is very much like that of a tuning fork, tolerably loud, but not at all sweet. Other makers place their striking point near the end of the string, consequently their pianos when a little worn give a harsh, "tin-panny" tone, caused by the presence of a number of

well made, but must suit the scale and build of its piano. I once heard a Chickering grand which had been fitted with a set of large, soft Steinway hammers. It sounded as if it had a cold in its head.

We have seen, in the oblique position of the bass hammers, that the angle at which they attack the string alters



THE SUBDIVISIONS OF THE STRING IN THE DUPLEX SCALE.

A, Capo d'astro bar; B, section of string cut off by it; C, main string; D, soundboard bridge. From Steinway & Sons' catalogue, by permission.

the form of vibration—therefore the quality of the tone. The length of time the hammer is in contact with the string, depending on the action, also affects the tone. According to Helmholtz, this should be just long enough to allow the consonant partials to form, and to eliminate those which are dissonant. Partial whose period of vibration is

pianos. Hammer making, like the manufacture of piano glue, is a business by itself; but first-class piano makers make their own hammers. I have here a Steinway hammer, somewhat worn, a French hammer, and also the set belonging to my antique. The tiny, light, shapeless implement of the eighteenth century contrasts strongly with the large modern hammer from the Steinway grand piano. The hammer which is taken from the corresponding octave of a French action is smaller and lighter than the Steinway, and thus betrays at once the thinner string and slighter tension of the foreign instrument to which it belongs. The Steinway hammer is said to be heavy, and relatively so it is, but it is extremely light and elastic when its size is considered. The groove worn by the string acted, when in use, as a slight damper. If the hammer had been too thin and too hard the same amount of wear would have cut near enough to the wood to produce an exceedingly harsh tone. You see the Scylla and Charybdis of piano makers.

THE ACTION.

The modern varieties of the action—that is, the mechanism which conveys the stroke of the pianist's finger to the hammer—were in a more or less complete form in the hands of manufacturers as early as the first quarter of our century. (Erard had patented his repetition action, the present favorite in America, as early as 1821.) All were to be greatly altered and improved by the application of the scientific principles belonging to leverage, striking energy and friction. The touch is the most salient feature of the action. You see the key to be a lever; pressed by the finger, it raises the various carriers, hoppers, jacks and pilots involved in the attack of the hammer. I have illustrated several primitive specimens of actions in a previous lecture; the English direct, whose hopper is pivoted on the key, or on a second lever raised by the key; the Viennese, whose key carries the hammer itself.

The cut shows the repetition action of the Steinway grand, which is the Erard improved. The brilliancy and

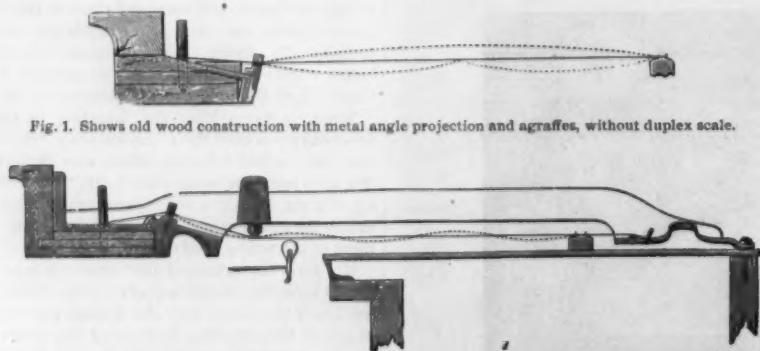


Fig. 2. Shows the original construction of the duplex scale and the higher partial vibrations obtained by it. From Steinway & Sons' catalogue, by permission.

dissonant partials. These partials do not appear in a perfectly new piano, because the hammer is then comparatively soft. The usual striking point is at one-eighth or one-ninth of the string length, even less in the extreme treble. This matter is so important that there is an arrangement in Steinway pianos by which the entire mechanism of keys and action can be moved forward and back in the treble. The proper striking point of the hammers on the string is thus secured with perfect exactness.

The size, weight and covering of the hammer affect the tone in the most peremptory manner. An old maker once

nearly twice the length of time during which the hammer is touching the string are specially favored; those whose periodic time is six, ten or fourteen times as great are suppressed. The softness or hardness of the hammer conditions this result.

The art of hammer making involves the elasticity of the head. Formerly several layers of skin were glued together by hand to make a hammer. America and France each claim as their discovery the substitution of felt for leather. At present the cutting and bending of the hammer felt is done by machinery. The elasticity of the hammer is pro-

HIGHEST

POSSIBLE

STANDARD!

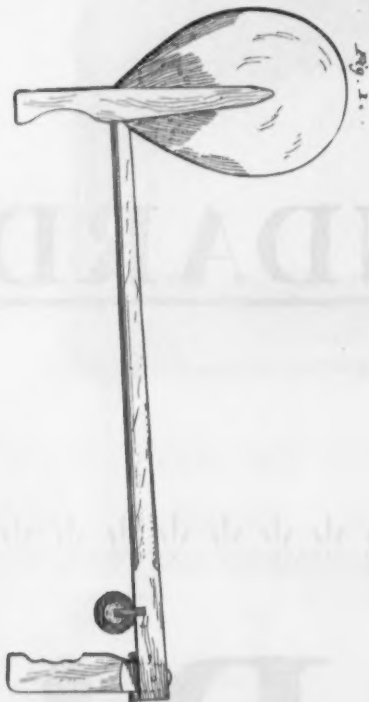
THE

SOHMER!!

For Artists,	.	.	The SOHMER Piano.
For Teachers,	.	.	The SOHMER Piano.
For Amateurs,	.	.	The SOHMER Piano.
For Pupils,	.	.	The SOHMER Piano.
For Schools,	.	.	The SOHMER Piano.
For the Public,	.	.	The SOHMER Piano.

SOHMER & CO., New York.

purity of a pianist's tone depend very much upon the rapidity with which the finger attacks the key. To transfer this velocity to the stroke of the hammer without obliging a dogged pressure on the key, is the *sine qua non* of a perfect action; and this problem has been in the hands of piano makers from the very beginning. But there are other complications. A thick string requires a heavy hammer and a strong blow. Makers have usually taken their choice between thin strings, small hammers, and light actions and heavy strings and clumsy actions. The question also comes

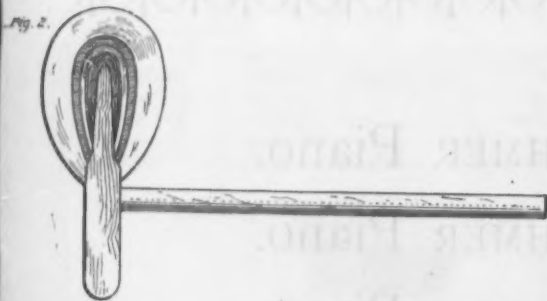


HAMMER OF A STEINWAY GRAND, THREE-QUARTER NORMAL SIZE.

up in violin making. A violin with a light elastic tone that speaks quickly, requires little expenditure of strength in bowing, but it lacks nobility; whereas a violin with a robust and powerful tone demands a corresponding expenditure of muscular power.

It was the salvation of the Steinway piano that its makers sought tone before everything else. This being obtained, after unremitting experiment they perfected an action which satisfied all the desirable conditions both of tone and of touch.

The total weight, friction and inertia of the action is



FRENCH GRAND HAMMER, THREE-QUARTER NORMAL SIZE.

overcome by the key lever, by the weight of certain leads imbedded in one of the arms of the key lever and by up-bearing springs.

The relative length of the arms of the levers; the relative positions of their fulcra; the evenness of the key bed; the thickness and quality of the felt under the key; the strength of the springs in the action; the weight, size, shape and materials of the various parts of the action; the

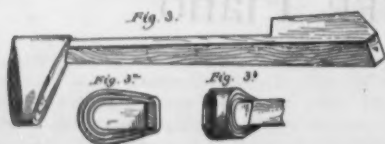


Fig. 3—Broadwood skin hammer, 1800. Fig. 3a—End of hammer. Fig. 3b—Striking edge of hammer, three-quarter normal size.

angles of lift and stroke, offer nice problems in mechanics; so, too, the precise points at which the various checks come into play, and the manufacture of the checks themselves.

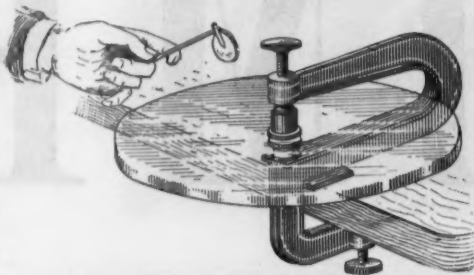
A perfect action transfers the blow of the finger to the

hammer without loss of power or of velocity. Its touch should be delicate, yet elastic; regulated, as Theodore Steinway believed, so exactly that the key answers to the pressure of the finger down to the very bottom, allowing for effect of dampness and no more. If the finger overcomes the resistance of the key in its descent too easily the resources of the pianist in variety of touch are greatly diminished, and legato playing always suffers, and with it nobility of style. It is here that those pianos which have a light touch as their chief feature seem to me to fail. Lace work flourishes, but nobility and passion fade for lack of elasticity. The greater depth of touch prevalent among American pianos favors nobility of style, but not execution.

Although a large majority of builders buy their actions ready-made, to save expense, the great houses make their own. Each possesses its own special features, usually the product of the experience of generations. This simple little contrivance—a pair of levers with an escapement—embodies in its present perfection the world's toil for 200 years. This is no mere wooden thing. It means the yearning and striving which are the moving springs of human life—the lifting powers of civilization. The unspeakable awe and wishfulness which come from consciousness of our inner and, as we think, immortal life have brought it to pass.

"Man would not be the finest creature on the earth if he were not too fine for the earth," said Goethe. The first step in civilization is a divine discontent with mere living—mere animal enjoyment of the fruits of the earth—the instant voice whereof is music. This discontent with material life—the sense of our divine birthright that language cannot articulate—has set civilization the problem: "Contrive for me a mechanism by which I can first translate, then idealize into music every feeling of humanity. God has given each man one voice. Make, O Civilization, each of my 10 fingers into a voice. What the Almighty has done in the delicate muscles and levers of my arm, do thou duplicate behind the keys in springs and levers."

Such is the action, its history recorded in patents stretching back through centuries and covering again and again every curve, every angle, every grain of weight, every millimetre of length and breadth, taking up the lifetime of generations of men who could not understand each other's speech, but whose thought met in something higher than



CHLADNI'S GLASS PLATE.

speech. Future races will scrutinize its adjustment, so delicate that its manufacture has long passed out of mechanics to art, and read therein the witness of our higher nature, which has pressed forward this passionate labor of invention to give you and me new power to express how we feel and thereby to set a new sign of immortal life before us.

In the hour when I saw this, the walls of the factory wherein I stood stretched upward to the grandeur of God's temple; and the wrinkled face of the workman beside me, his eyes resting lovingly and proudly on the beauties of the action before us, became glorified in a priesthood whose majesty he knew not. It is the wonder and pathos of life that they who serve its deepest mysteries—yes, even the holy of holies—have no significant initiation, no outward badge. Their badge is but toil's superscription in the lines of face and form; their initiation but the long discipline of faithful labor. There is but a matter of regulating a few springs and levers, but the levers are among those which lift humanity.

THE SOUNDBOARD.

I place before you this glass plate, supported, as you see, upon a standard. Chladni laid the foundations of acoustics when watching the motion of sand strewn on such a plate as this. I draw my bow across its edge and produce an audible tone; the sand arranges itself on the surface of the plate in geometrical figures, and you guess at once that the heaps you see forming gather upon the quiet portions of the board—that is, upon nodes—and that the vacant spaces discover vibrating segments, from which the sand has been tossed away. Such a plate, subject, according to its points of support and attack, to changeable nodes, representing different partial tones, is the soundboard of a piano. I strike this tuning fork; you do not hear it. But now, when I bring its stem in contact with the wooden table, it is clearly audible. The table is a soundboard—that is, a surface capable of reinforcing the vibrations of a sounding body. It is also capable of sustaining its own independent system of vibrations.

The soundboard of a piano consists of three parts: the board itself, its ribs and its bridge. The bridge supports the strings. When a string is in place upon a piano it is attached at one end by its wrest pins to the wrest plank, at the other by its hitch pins to the string block. The pull of the strings is counteracted by the tension bars of the metal frame. These bars run above the strings from hitch pin plate to wrest plank, and hold the two apart. On the soundboard, near the back, before the hitch pins, stands the bridge; in front of the wrest pins a flange of the wrest plank plate projects under the string and practically forms a second bridge. A series of pins on the upper side of the soundboard bridge hold the strings in place. It is the office of the bridge to transmit the vibrations of the strings to the soundboard. Its curve defines the vibrating length of the strings, and its height determines the amount of downward pressure which they exert upon the soundboard.

The bridge of the piano that we are studying is made of alternate veneers of hard and soft wood, because such veneers are better conductors of sound waves than solid blocks of wood. Theodore Steinway found that the vibrations of the strings run from one end of such a bridge to the other, and set in vibration all the fibres of the soundboard beneath. This composite bridge, like the iron frame and wooden bracing of which I shall presently speak, was perfected only a few years before the death of its inventor. The three represent the incessant study of his life. Sound is propagated through different kinds of wood, and in different directions through the same block of wood, with widely differing velocities. It was in scientific investigation of such phenomena, and in practical application of the laws thereby discovered, that the genius of this great artist found its congenial employment. Solid maple or beech bridges, however, are still in common use among the majority of makers. Since the fan scale made its appearance the bridge has been brought as much as possible into the centre of the soundboard. It should be as nearly parallel as possible with the fibres of the board.

The pressure of the strings on the soundboard must be met by support from beneath. This is usually attempted by the use of ribs, but their application varies in theory and practice. Too many ribs stiffen the board and stop its vibrations; too few allow it to play up and down, and thus refuse the vibrations of the strings. If the pressure of the strings is not counteracted the soundboard sags; then the strings lie loose on the bridge and do not communicate their vibrations to it, whereupon the tone becomes weak and thin, like the tinkle of a music box. During the last century every imaginable plan has been tried to sustain the soundboard without spoiling its tone. Nothing better than good ribbing has been devised. Every piano maker has his own experience and secrets concerning the shape, bracing, thickness and attachment of this exquisitely sensitive part of the piano. Its treatment largely marks the school of building to which the maker adheres.

Blüthner holds that the tone is not affected by the direction which the annual rings of the wood hold toward the strings; but the rings must form straight lines. Fine grained wood, according to him, is better for the treble side; coarser for the bass; the space between to be built up gradually, so that unlike pieces do not come together. During the last century the thickness of the soundboard has increased with the size of the piano—the treble perhaps a little thinner than the bass, custom diverging. Blüthner proposes making each soundboard out of the wood of a single tree. Conifers are supposed to satisfy acoustic requirements best. Pine, larch, cedar and mahogany have been tried, with corresponding modifications of tone, but spruce is the usual choice. Distinction is made as to place of growth. Spruce from cool, stony uplands is of finer grain than that from warm bottom lands; boards from the north side of a tree than those from its south side. This difference between the two sides of the same tree appears to have impressed makers of other musical instruments, for Duborg mentions south side wood as better for violins. But the vast manufactories of to-day forbid such primitive practices. After the sap begins to run, the wood is unfit to



SOUNDBOARD, SHOWING RING BRIDGE (UPPER SIDE).



SOUNDBOARD, SHOWING RIBS AND TONE PULSATOR (LOWER SIDE.)

Christmas Greeting to All!

As you turn over the "new leaf"
next year behold our names.

WE GREET YOU,
make our little bow and await your
commands.



cut. The resins within the wood, like the varnish applied without, greatly modify its tone.

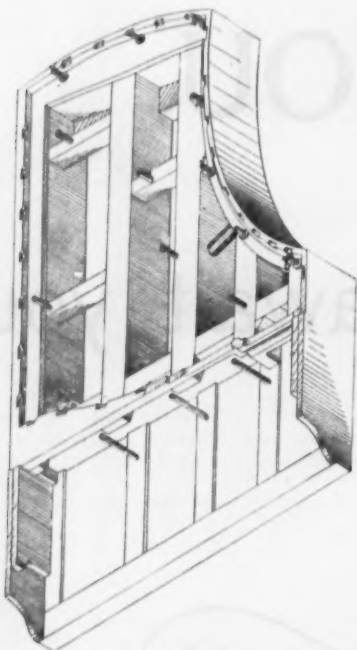
Before the soundboard is set in the piano its ribs give its surface an upward curve which resists the downward pressure of the strings.

Rimbault quotes the following lines, copied from the soundboard of a harpsichord in his possession:

I once was living in the woods,
But now I am cut down;
By stroke of cruel axe indeed,
But yet to my renown:
For while I lived I spoke naught else
But what the bolst'rous winde
Compelled my murmuring strains unto.
But being dead, I please ye minde
And eares of such as hear me singe,
So pleasant is my music's ringe.

THE WOODEN BRACING.

We have seen the evolution of soundboard and strings coincident with the entire development of our civilization. The wood and iron bracing, which is the formative element of the modern piano, is the work of the nineteenth century. When the president of the New York Piano Makers' Association laid before its members at a late annual dinner the initial story of our metal frame he threw an unexpected light upon the meaning of his art. It was the expulsion of 60,000 Protestants from Austria during the first half of the eighteenth century that sent the founders of our iron industries to America. So something stronger than iron, and infinitely nobler than mere mechanical skill—even religious conviction—is wrought into the tensile strength of our American piano. For the descendants of these same exiles, by perfecting the science of iron casting, made old Alpheus



THE USUAL METHOD OF WOODEN BRACING (FROM A CHICKERING PATENT).

Babcock's "whole iron plate" first successful in America. This iron frame, the work of American genius, constitutes the creative feature of the piano of to-day. The speech from which I have quoted adds another essential fact. Just as Italian and Tyrolean forests rendered Amati violins possible in Cremona, so American lumber has carried piano making to its highest perfection here on our Atlantic seaboard.

To understand the necessity for the iron plate, let us look at the wooden bracing.

At the back of an upright and at the bottom of a grand piano are certain beams of wood corresponding to the beams and rafters of a house. Upon them everything rests; into them everything is bolted. The framing is the security of the tuning; the slightest yielding at any point throws the whole scale into disorder. No part of a piano may be loose enough to jar or tremble in its place. Every part must be so bound to every other part that there is but one absolute whole, just as the flesh and bones of a human being are grown together into a whole.

The traditional build of this wooden frame has shown great changes. In old times a number of timbers ran lengthwise through the body of the piano, with cross braces dovetailed in at right angles. The whole was united by a sort of rim, made up of short pieces, that supported the edges of the soundboard. The wooden wrest plank, which bore the tuning pins, was likewise bolted to this frame. The weight of this shapeless mass was enormous in proportion to its strength; for it was constantly warping and bending. Originally it offered the only resistance to the whole drawing force of the strings. Since the wood alternately swelled and contracted in consequence of atmos-

pheric changes, the strings were never under the same strain from their tuning pins, and therefore never in tune.

It was in 1799 that Joseph Smith took out a patent for metal bracing, to strengthen the case enough "to admit of introducing a drum, tabor or tambourine, with sticks or beaters, as well as a triangle, into the body of the instrument." Smith's English patent was followed the next year by a plan for metal framing, by Isaak Hawkins, of Philadelphia. England made the second step when James Shudi Broadwood, in 1808, applied three steel tension bars above the strings to prevent the treble part of his grand piano from flattening. In 1820 Thom and Allen, two workmen employed by Robert Stodart, invented a system of bracing with hollow metal tension bars applied over the strings of grand pianos. These bars, firm at one end, were fastened at the other in a movable slide, and yielded with the expansion and contraction of the strings. The metal wrest plank plate came later.

Babcock's "whole iron plate"—the complete frame, tension bars and string plate cast in one piece—was patented in 1825. This model, passing through various hands, was much improved by the Chickering (grand plate with agraffes) in 1843. But the practical relations of wood and iron to each other were still little understood when, in the middle of our century, Jonas Chickering being dead, Theodore Steinway came forward to take his place in history. The experiments made by the latter required the capital of a rich and powerful industry. The Steinways began with only \$10,000, and for years every day saw them at the bench, but as soon as circumstances made it possible Mr. Steinway carried out the dream of his life and set his piano upon a scientific basis.

In a modern Steinway grand piano the strings pull from the hitch pins at one end toward the wrest pins at the other with a force of from 20 to 30 tons. The wooden braces, and iron tension bars, running nearly parallel with the strings, prevent the piano from collapsing endwise; but a cross brace is required to strengthen the wrest plank. Mr. Bord, of Paris, met this need by the invention of a transverse bar, which he called a capo d'astro, from the well-known contrivance applied to the strings of a guitar. This bar, for which Mr. Bord intended no acoustic application, is the nucleus of Theodore Steinway's capo d'astro bar in the frame before us, which not only forms the upward bearing of the treble strings—pressing them upon the front of the flange beneath, made by the extension of the wrest plank plate—but provides the node of separation for the duplex scale.

The wrest plank plate, the transverse bar, the longitudinal bars and the hitch pin plate make up the various parts of the iron frame, cast in the piano before us in one piece.

My three pianos show the three stages of upper bracing, the Broadwood, without brace or iron, its corkscrew strings (hooked by eyes over the hitch pins) hardly strained to the tension of a violin string; the Nuns & Clark, with its tiny plate at the right, and the cupola frame of a modern Steinway grand.

Upon this frame you will see, at the wrest plank and hitch pin ends, little rib-like protuberances upon which the strings lie. Another plan is to screw or cast in the plate eyed pegs called (by Erard, the inventor) agraffes, through which the strings are threaded; or the strings may lie on a rib on the plate.

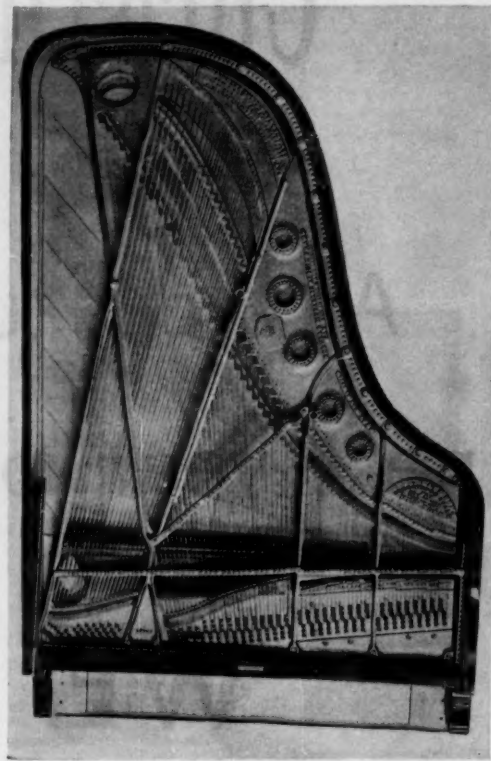
Looking at my frame again you see that the hitch pin plate does not bear the groups of pins at the same elevation. The differences represent the different heights at which the base, middle and treble webs of strings cross each other. The hitch pin plate itself curves upward from the flange that forms its edge. The upper surface of the curve is marked by a series of open rosettes, which remind you of the rose of a guitar, and answer the same purpose. This arched frame, with its braces, is the famous "cupola" which, like the fan scale, revolutionized piano making.

But the principle upon which the wooden braces of the soundboard are arranged is still more original and daring—if a work of evolution that can be traced through a quarter of a century may be called daring. I have spoken of the rectangular bracing of the old piano.

Theodore Steinway's plan was based on the fact that wood fibre best conducts vibration when least interrupted by cross contact. He made his braces converge to one point against the beam which underlies the front of the soundboard, where they are supported by each other and by the beam, in combination with a metal shoe which bears against the iron frame. Their outer ends abut against a rim of veneered wood—the fibres sometimes 23 feet long—which forms the inner case of the piano. The front of this rim lies above the cross bar, so that the edge of the soundboard is supported by it throughout. The rim vibrates powerfully beneath this edge, and redistributes the vibrations of each portion of the board throughout its entire circle.

The radiating braces, set like spokes against the rim of the wheel, not only offer great resistance to the inward pull of the strings, but, since they only abut against the rim, without interrupting its fibres, they allow it to vibrate freely. This rim, like the outer case, consists of many veneers of wood pressed and glued into the required curves. Upon the rim, or what answers to it in other pianos, is glued the

soundboard; above the soundboard, and bolted through it to the rim, is the arched iron frame. Every precaution is taken to connect the vibrations of the wooden parts of the instrument and to separate them from the iron. To the exquisite skill with which this is effected, and to the perfect

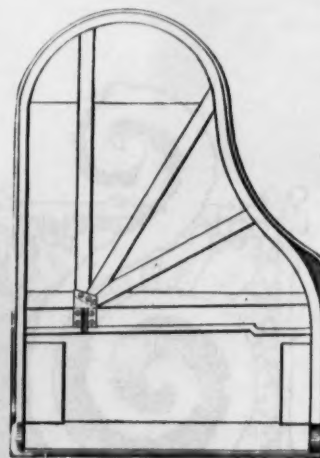


THE STRINGING AND IRON CUPOLA FRAME OF A STEINWAY GRAND, THE SOUNDBOARD IN PLACE.

workmanship and finish of each several part, may be traced the wonderful resonance of the Steinway piano.

The outer case of a piano when well managed has much more to do with the tone than people imagine. It vibrates powerfully with the sounding parts of the instrument, and as it is in contact with the outer air impresses its motion directly upon it. It happens then that the plainest cases often lend themselves to the best tone. But the delight of turning musical instruments into jewels has always been active.

The museum of the Conservatory of Music at Paris contains an Italian spinet made by Annibale Rossi in 1577.



SHOWING "METAL SHOE."
Permission of Steinway & Sons.

The case (I translate from Blondel) "is covered with panels and borders of ebony richly decorated with plaques of lapis lazuli and precious stones, which are framed with cartouches of ivory finely and delicately carved. Each panel is itself surrounded with ornaments of ivory incrustated with rubies, topazes, emeralds and fine pearls. The panel of the keyboard is ornamented with macarons and arabesques alternately. On the transverse bar, which is also incrustated with fine pearls, are placed three graceful figures in ivory of Amors playing the viol. The white keys are made of agates variously framed in ivory; the black of lapis lazuli. The keyboard is terminated at each end by consoles decorated with very elegant figurines carved in boxwood." France has always longed to turn the piano into an article of "vertu," and Pape long ago constructed one in a case covered with ivory for the Duchesse de Berri.

Erard followed (the fervor of the description would be lost



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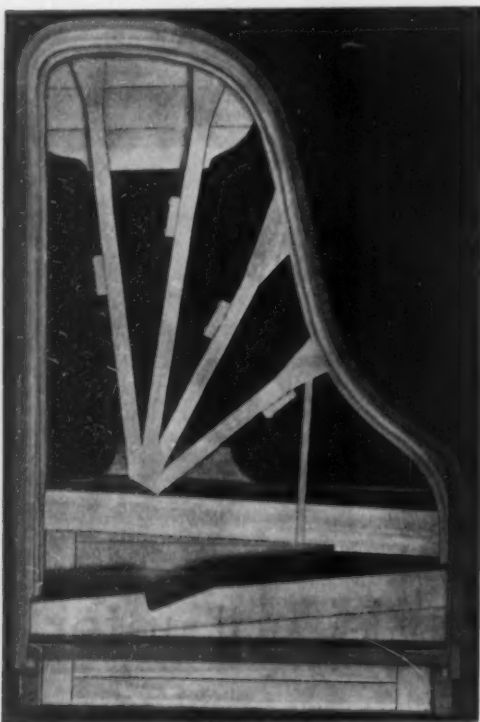
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in translation) with a piano "en pur style Louis XVI., c'est revêtu du thuya blond, manteau luxueux, qui se marie admirablement avec les dorures dont il est chamarré, et qu'enrichissent encore de délicieuses peintures d'une finesse oquette et mondaine, dues au pinceau de Gonzales." Doubtless the piano was excellent, but there is something



TOP VIEW OF THEODORE STEINWAY'S WOODEN BRACING.

The cut shows the bent rim, and the wooden wrest plank, which underlies the wrest plank plate. (Without closing rim.)

in the innocent, but Philistine glee of the above lines that rankles in the soul of the lover of piano making. The spirit of that abominable story of Salvator Rosa, that has made him the tutelary genius of too many piano makers, lurks it.

When told that his miserable clavecin was not worth 3

écus, "Then I'll make it worth 3,000," cried he, and forthwith painted a landscape on it. But beautiful pianos exist that are in keeping with the reverent spirit of music—the feeling Moscheles expressed when he quoted, about his Erard, Schiller's line:

In dem schönen Körper mus auch eine schöne Seele wohnen.

This lecture has dealt only with such broad outlines and well defined methods as belong rather to science than to art. Even these outlines are incomplete. Founded on that "observed order of events," which Huxley defines as scientific law, must rise a subtler craft, or piano making would be but a matter of engineering and mechanics. This nobler technic, residing in the secret tradition of the house, or even in the personal gift of the artist—this art that touches every detail and from the commonest use or material brings forth the surprise of beauty is the characteristic charm of piano making.

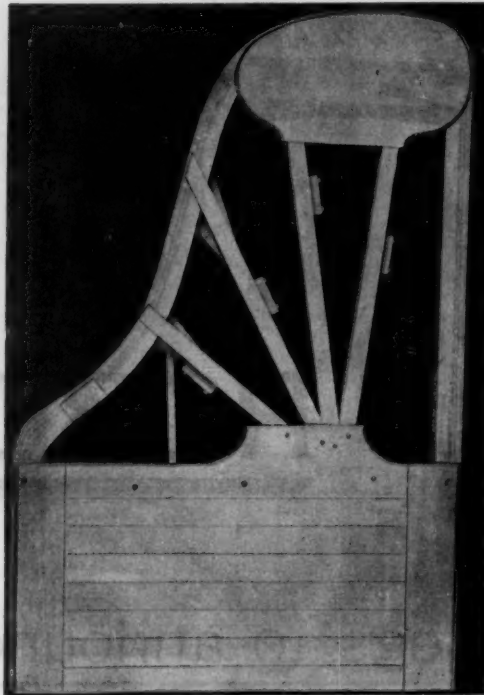
It is its threefold character of art, science, and handicraft that makes at once its glory and its danger. No other industry combines in itself such diverse and contradictory elements, or unites in its conduct so many phases of human life, so many opposing types of character. None other demands such culture, principle, and nobility in its prosecution.

As I have worked on this lecture, the poetical side of the building of instruments has been borne in upon me. Pat to my thought came a little story in "The Century Magazine."

Rack, a dandy, and his naturalist master, noticed and disputed over three facts: a large opossum, a board constantly drummed upon by a woodpecker, and a knotted bough where a mockingbird daily brought his mulberries to squeeze and sip their purple juice. The master held no scientific correlation of these objects possible; but the dandy differed. Six years did the dusky inventor hunt the opossum, and finally caught him, to make his skin the drum of a wonderful banjo, the rim of which was cut from the woodpecker's board, and its head and neck from the bough stained purple with the mockingbird's berries. It was a wonderful instrument. When it was done, master and man, mad with its sweet sounds, sang and danced to it all night long. On the rim was carved the legend, "Dis am de coriolation."

Now every work of art is equally a "coriolation," and like this banjo has intoxication and magic in it. It has been easy for the author of this very intuitive sketch to fuse his poetical elements into a whole. The artistic creation of the banjo is evident, and its poetical aspect at once moves us responsively. It was planned and made by one single individual, and through it he expressed himself. In a piano, made in hundreds of pieces, passing through hundreds of

hands, it is more difficult to discover the poetry, since personality seems absent. Similarly the history of nations, involving simply a chronicle of wars and famines, is dry compared with the novel dealing with one living loving soul. But when it is seen that nations, like individuals, have a



THE SAME WOODEN FRAME, SEEN FROM BENEATH, EXPOSING BENT RIM AND WOODEN BOTTOM.

birth, development, story of joy, heroism, sorrow, patience, and suffering, history becomes the romance of giants.

Such is the story of the creation of the piano; not like the idyllic chronicle of banjo and flute; not like the quaint medieval tale of the violin; but a biography whose dimensions coincide with those of an era of human development—the history of a heroic struggle—the manifestation of a divine spirit striving ceaselessly for perfection in this its mortal form.

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The introduction into the upright of the full grand plate and scale, by Paul G. Mehlin, has been pronounced one of the most decided advances in the construction of the upright piano, as it makes it practically a perfect grand piano inverted.

Sunday afternoons for pleasure's sake I often play Liszt-Tausig transcriptions of Wagner's master works, and I assure you that the sonorous orchestral tone of the Mehlin Piano responds to all the possible requirements of the modern pianist. Not only is the tone sympathetic and agreeable, but the bass resembles a concert grand so much that one can produce marvelous tone coloring on the Mehlin Upright. In former days I recommended only grand pianos to my pupils, but such an improved upright can fully take the place of a parlor grand.—J. O. VON PROCHAZKA.

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ALFRED DOLGE & SON.

RUDOLF DOLGE.

HE WILL BE TAKEN INTO THE DOLGE FIRM AS A PARTNER, WHICH WILL THEREAFTER BE KNOWN AS ALFRED DOLGE & SON.

On Tuesday, December 18, the 24th birthday of Rudolf Dolge was celebrated in New York. Only the members of the family and a few intimate personal friends were present.

At the dinner Mr. Alfred Dolge announced that he had determined to take his son Rudolf into partnership with himself on January 1, and that the firm would thereafter be known as "Alfred Dolge & Son."

Mr. Rudolf Dolge will have special charge of the auto-harp business in New York.

A banquet will be given in a few days to all the employes of the New York house, at which Mr. Rudolph will be formally introduced. His introduction in his new rôle to the employes in Dolgeville will be made at the annual reunion in January.

Everyone who knows young Mr. Dolge will be gratified at the great mark of confidence shown him by his father and will approve of it, as he has won the good will of all connected with the various Dolge enterprises by his unassuming manner, earnestness and evident ambition to prove himself worthy of the grave responsibilities of his position.

THIS information is obtained from the Dolgeville "Herald," whose sentiments are subscribed to by THE MUSICAL COURIER, which on former occasions has expressed similar sentiments regarding the young man who will now enter upon the most active duties he has yet had to face. Those who have had the pleasure of his acquaintance are justified in anticipating his success as a member of his father's great house. May he live long and prosper!

—We congratulate Mr. D. C. Whitehill, the Brookville, Pa., piano and organ dealer, on a successful real estate deal, which makes him richer by a number of thousands of dollars.

—Erd's Music Hall, in connection with Fred H. Erd's piano establishment, Saginaw, Mich., was opened in great style on December 10, and large crowds attended. The crush was so great that the opening had to be extended to December 14.

WANTED—Two partners with \$5,000 to \$10,000 each to invest in a new organ and piano plant just starting. Success guaranteed at the start. For particulars address, M. M., care THE MUSICAL COURIER.

Peter D. Strauch.

THERE are some men in the piano supply trade who have not only given dignity and standing to the great industries they represent, but have also made them prominent in the trade history of this city and country through their influence as personal characters. The power of individuality is one of the foremost, if not the foremost, influence that marks the closing years of this industrial century. Men who demonstrate the possession of this rare gift unquestionably affect all those who come in contact with them, and in the particular trade which THE MUSICAL COURIER covers Mr. Peter D. Strauch, whose portrait appears herewith, is a most prominent example.

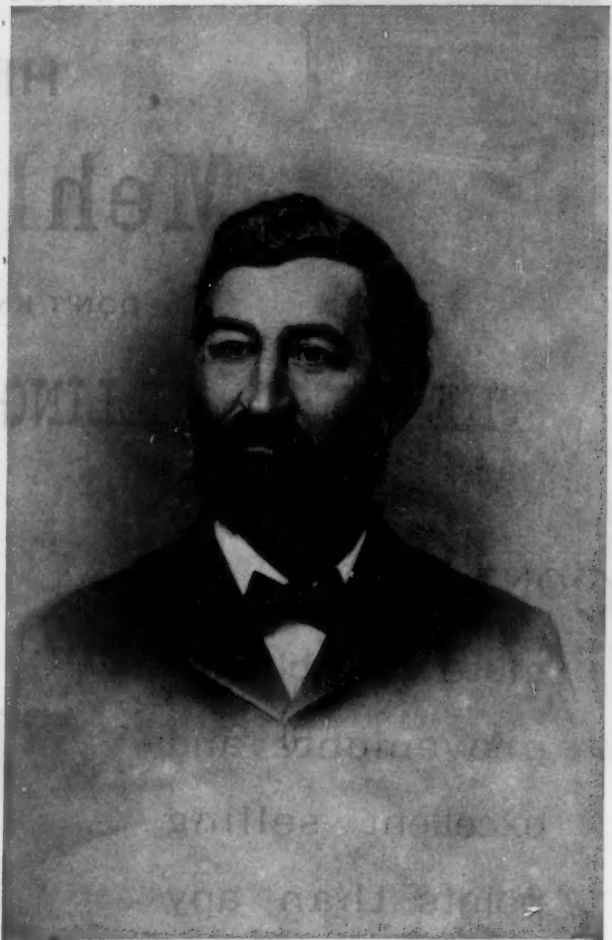
Leaving aside, for the moment, all the merit possessed by the article which the firm whose head he is manufactures, his own personal force has exerted a far reaching influence in and beyond the trade in which he is interested. The house is honored and distinguished through him, and we take pleasure in publishing his portrait, to make his features known among the thousands who will read this paper.

—A new music store has been opened at West Chester, Pa., by Judson McClintock, and one at Chester, Pa., by Harry Oglesby.

—Geo. P. Smith has resigned the management of the Bryant Music House at Vincennes, Ind., to go again on the road for the same firm and Frank Herald succeeds him.

—Idol & Proctor, the dealers at Danville, Ky., have incorporated as the Idol & Proctor Company, with a paid up capital of \$30,000. They do an extensive business through Southern and Southeastern Kentucky.

—Mr. A. L. Ebbels, who some months ago left the field of music trade journalism to enter the employ of Alfred Dolge as salesman, has in several extended trips through the country made an excellent record. The work suits him. He suits the work. A successful future seems open to Mr. Ebbels in his present vocation.



PETER D. STRAUCH.

"MEN rarely appreciate a thing the object of whose existence is not apparent" Chas. Sumner.

The man who has to sell the Piano will feel as ornamental that he is after something useful as well as happier if he is himself satisfied with his goods!!

If you extend these lines of argument much further, you will find that they converge here ~



ANOTHER VERDICT.

Strengthening Pennsylvania Contracts.

THE following two accounts of a suit brought by Jones Brothers, the Altoona, Pa., piano dealers, to recover the value of a seized piano will be read with interest by the trade at large. This case, together with the case won by Mellor & Hoene, of Pittsburg, recently quoted by us, should make Pennsylvania contracts, when legally drawn up and executed, very solid.

[Altoona "Gazette," December 9]

FINE LAW POINTS

BROUGHT OUT IN LITIGATION OVER A PIANO.

A verdict in the case of Jones Brothers v. William F. Hare, which was begun at Hollidaysburg on Wednesday, was rendered by the jury yesterday evening, the jury finding for the plaintiff.

The case is one which has attracted a great deal of attention and the facts in it are:

Jones Brothers, the music dealers of this city, leased a piano to a tenant of Mr. Hare occupying rooms in the Hare Block on Chestnut avenue. The tenant was in arrears and Mr. Hare seized the piano for payment of the rent.

On June 17, 1889, Jones Brothers brought an action of replevin to recover the piano.

The sheriff went to serve the replevin, but Mr. Hare refused to give it up, saying it was held for rent owing by the tenant, and he still retains possession of it.

The suit was prosecuted to recover damages for the value of the piano and for its detention.

Jones Brothers were represented by William S. Hammond, Esq., district attorney-elect, while Hon. Edmund Shaw looked after the interests of Mr. Hare. About 3 yesterday afternoon the judge charged the jury, who retired, and upon their return a verdict for the full value of the piano, \$570, with interest from June 17, 1889, the date of seizure, was awarded the plaintiffs.

During trial of the case some very interesting points of law were brought out, and the arguments of the attorneys were effective. The case was a general topic last evening, both in this city and Hollidaysburg. An old habitué of the court house said the speech of District Attorney-elect Hammond was a masterly one and one of the most brilliant arguments ever heard in the court house.

About 12 or 15 witnesses were examined, among them Mr. G. Fred Kranz, of Knabe & Co., Baltimore, and Major C. F. Howes, of the Hallet & Davis Piano Company, of Boston.

[Altoona "Times," December 9.]

AN INTERESTING CASE DECIDED.

The attention of court was occupied yesterday with the conclusion of the trial of the suit of Jones Brothers v. William F. Hare, which had been under consideration since Wednesday at noon. The case was an important one and had attracted much interest all over Blair County and elsewhere. The suit was brought by Jones Brothers, the well-known Altoona music dealers, to recover damages from

Mr. Hare for the latter's seizure on a writ of replevin for rent of a piano leased by the Joneses to a tenant of Hare's, who failed to pay his rent. The plaintiffs claimed that the seized piano was not properly advertised before it was sold at the instance of the defendant. The case involved fine legal points and after speeches by District Attorney-elect Hammond for the plaintiffs and Hon. Edmund Shaw for the defendant, the former of which was one of the most



THEODORE P. BROWN.

masterly efforts ever made in the court house, the judge charged the jury and they retired at 3 o'clock. In about half an hour they returned with a verdict for the plaintiffs for the full value of the piano, \$570, with interest from the date of its seizure, June 17, 1889. Among the witnesses who were in attendance were Messrs. G. Fred Kranz, with Knabe & Co., of Baltimore, Md., and Major C. F. Howes, with Hallet & Davis Piano Company, of Boston. Mr. Kranz, in speaking of the case, pronounced himself as much impressed with the dignified and able manner in which Judge Dean presided. Both of these witnesses left for their respective homes last night.

Theodore P. Brown.

Treasurer and Secretary of "The Brown & Simpson Company."

WHATEVER has been accomplished by Theodore P. Brown, one of the youngest men at the head of a piano manufacturing concern in this country, must be credited to his own personal energy and his intellectual gifts. He only reached his thirty-second year last October, having been born at Malden, Mass., and entering practical life when only 14 years old. His father was a manufacturer of piano soundboards, and young Brown found his success in a line of industry with which he had partly become familiar in his early days.

It was in 1883 that he began reed organ making, but the Brown & Simpson piano, a later venture, came into the market in 1888, and it was this that made Mr. Brown a well-known figure in the trade. The piano is of his own conception, and its development is due to his constant application. Mr. Brown has been making thorough studies in acoustics and the mysteries of sound production, and altogether has been conscientiously at work to do justice to his calling as a practical piano man.

The result is known in the product itself. The Brown & Simpson piano is better known than many of the makes first introduced before Mr. Brown was born. Its future is safely in his hands, and the arrangements for 1893 are such as to convince us that the output will be many percentages ahead of even this prosperous year.

Bravo! "Telegraph."

The "Telegraph" has received an offer from a manufacturer of musical instruments which illustrates the way in which some people are constantly trying to beat the newspaper and secure advertising for nothing. This manufacturer offers one of his musical instruments for \$275, of which he will take \$125 in advertising and \$150 in money—that is, he will take it if anybody is green enough to accept his proposition. His offer is not a liberal one, by any means. Publishers throughout Pennsylvania should not be caught with this kind of bait. There may be skillful anglers for suckers, but this musical instrument man is not in that class. When a newspaper publisher wants a musical instrument let him patronize his home dealer and pay cash, then he knows what he is getting; and when he sells his columns for advertising let him charge cash at regular rates, and especially when he is sent an advertisement by anybody whose scheme to beat him is so palpable.—Harrisburg "Telegraph."

WE will bet a year's subscription to THE MUSICAL COURIER that the man who made the offer was Dan Beatty or his agents, Geo. P. Rowell & Co.

WANTED—A good piano tuner for the road. Address, with references, W. J. Dyer & Brother, St. Paul, Minn.

WANTED—A first-class outside retail salesman desires to make a change January 1. Has an established trade, both city and out of town. Address "Retail," care of THE MUSICAL COURIER.

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Mr. Louis Lowendall, Jr., will shortly make a journey through the United States with a full collection of *Violins, Bows* and other instruments, and will represent the firm at the opening of the exhibition.



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TONE—Pure and Resonant.

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Bad for Piano Man.

A VERY shrewd confidence game, it seems, has been worked, by which the Jesse French Piano Company and Dr. G. W. Overall are the losers. Dr. Overall notified the police, and if they find a tall, slender young man answering the description furnished by Dr. Overall they will probably take him under cover. He gave the name of E. M. Robertson, and claimed to hail from Senatobia, Miss.

About a week ago he appeared at the piano house and wanted to look at instruments. He said he was president of a Mississippi college, it is alleged, and wanted a piano for the institution. Manager Houck showed him about and casually mentioned to the stranger that he resembled a prominent man named Robertson, at Dyersburg, Tenn. "Yes, he is my brother," remarked the stranger glibly. The pseudo Mr. Robertson wanted to buy a piano, and he was so plausible in giving Manager Houck every assurance, that an instrument was selected and shipped to Senatobia. Robertson was in Memphis several days, and he also called on Edwards, the liveryman. He told Edwards that he had several horses down in Mississippi that he intended to bring to Memphis. He wanted to know if Edwards could sell them or assist in selling them for him. Mr. Edwards thought he could. Mr. Robertson thereupon hid himself to Senatobia.

Presently the piano made its appearance at the Senatobia depot. Robertson represented himself as an agent for the piano company, and loaded the piano into a wagon that he had in waiting. He then drove 17 miles into the country, where he met a well to do farmer. He proposed to trade the piano to the farmer. A bargain was struck, and the farmer gave to Robertson a good horse and \$35 in cash for the instrument. Robertson then drove back to Senatobia with his newly obtained horse.

Several days before that time he had hired a rig of a Senatobia liveryman and promptly returned it. He had no trouble in hiring another rig, telling the liveryman that he might possibly drive to Memphis with it, as he wanted to sell a horse there which he had bought that day. The stable keeper's suspicions were not aroused, and even after he got a note from Robertson in Memphis several days afterward, he did not think the man had stolen his rig. Robertson wrote that he was in Memphis and would return with the rig on the following day.

The wily stranger, however, took both the horses to Edwards' livery stable. As he had spoken to Mr. Edwards before, that gentleman had no suspicions. Dr. Overall

was looking for a good horse, and on Friday was shown the one brought up from Mississippi by Robertson. He made a deal with the stranger, buying the horse of him by paying \$40 in cash and giving his note for \$40, payable to Robertson's order in 60 days. Robertson sold the other horse, the one he had traded the piano for, to a lady in the city. In the meantime the liveryman at Senatobia became concerned and he came to Memphis to look up his rig. He found that the horse had been sold to Dr. Overall, and, upon explaining matters to that gentleman and showing proof of ownership, promptly recovered his property.

Mr. Houck was not satisfied of the proper delivery of the

piano at Senatobia and began to investigate. He finally located it, and upon tracing up Mr. Robertson found that the trail ended at Edwards' livery stable in Memphis. Then Mr. Houck and Dr. Overall found that they had both been victimized. Mr. Houck will probably recover his piano at an outlay of some cash, while Dr. Overall is out \$40, and even more unless Robertson failed to negotiate the note.

Robertson represented himself to Dr. Overall as a medical student who was trying to raise a little money in order to attend college at New Orleans.—Memphis, "Commercial."



THE Miller organ is daily becoming more popular. It is a splendid seller, and is one of the most valuable agencies a dealer can take hold of. Correspondence solicited.

MILLER ORGAN COMPANY, Lebanon, Pa.

A PIANO OF MODERN IDEAS

AND A GREAT SELLER.

THE METCALF PIANO

MADE IN ROCHESTER, N. Y.

CONTAINING MANY POINTS OF MERIT THAT IT WILL PAY
TO INVESTIGATE.

ADDRESS METCALF PIANO CO.,

ROCHESTER, N. Y.

A YEAR since, when the GILDEMEESTER & KROEGER firm was incorporated, opinions were freely expressed that no room existed for another piano of the first class. The experience of this young firm has disproved all the wiseacres' assertions, as an actual quadrupling of output clearly demonstrates.

Not only has the firm of GILDEMEESTER & KROEGER achieved satisfactory commercial success, but its pianos have been accepted as expositions of the very highest order of scientific and artistic worth. Basing a judgment upon this year's test, it is declared that first place has in a number of instances been accorded the GILDEMEESTER & KROEGER Piano. The most exhaustive examination and comparison have been made with other instruments bearing honored names, the verdict being that the GILDEMEESTER & KROEGER Pianos have revealed qualities and beauties untouched by the pianos of older and more widely known firms.

This appreciation is conceded to both Uprights and Grands, and now that the tentative year has fixed the position of the GILDEMEESTER & KROEGER instrument in the highest niche, its future will broaden and strengthen and attest the truth of a recent prediction, that it is to become the leading piano of the century.

Second Ave. and Twenty-first St.



THE LESTER PIANO CO.

PHILADELPHIA

No. 1808 Chestnut Street.

Psalm of Life.

"Tell us not in mournful numbers,"
That perfection is a dream;
For Bent's organs and pianos
Are exactly what they seem.

Life is real, life is earnest,
And perfection is our goal—
Bent's "Crown" organs and pianos
Thrill our very inmost soul.

Pure enjoyment and not sorrow,
Comes to all who day by day
Listen to Bent's grand pianos,
Or upon his organs play.

In the world's broad field of battle,
In the bivouac of life,
Strive, like Bent, to beat all rivals,
And be victor in the strife.

Let us then be up and doing,
Haste, ere all our cash is spent,
A "Crown," organ or piano
To obtain from Geo. P. Bent.

ANOTHER VIEW.

WE quote from the official "Classification and Rules, Department of Liberal Arts, World's Columbian Exposition," the following Rule 13:

RULE 13.

If exhibits are intended for competition it must be so stated by the exhibitor, or they will be excluded from examination for award.

This is a direct contradiction of Mr. J. Boyd Thatcher's letter to that department. It will be remembered that he uses this language:

"We must, in the interest of the public and in the cause of education, have the right to pronounce criticism (only mentioning favorable points) upon EVERY exhibit of EVERY kind and nature within the gates of the exposition."

There seems to be considerable muddling in all these questions, and we patiently await the conclusion of the exposition before making any further

efforts to elucidate matters even for our own satisfaction.

Some others who know less than a trade editor can possibly know may be able, with the assistance of a Philadelphia lawyer, to come to some focus, as it were, and concentrate his mental periphery upon the perplexing problem that not only obfuscates average intelligence, but stimulates latent insanity. Those who are busy in adapting valuable space to the needs and demands of hungry and insatiable advertisers have no further time to devote to the mysteries of official tergiversation and intentional confusion.

CHANGES AND IMPROVEMENTS.

ASSUMING that under a new and original system of awards to be given at the Chicago exposition for every article exhibited (see Mr. Thatcher's letter in THE MUSICAL COURIER of December 7) a special effort will be made to exhibit in the piano and organ department such instruments as deserve attention for special or specific points, to which the credit of originality must be accorded—assuming this all, it does by no means follow that because these specific points may be original and may constitute radical or other changes they in consequence will be considered by the judges as improvements.

Musical instruments are chiefly criticised for three features: Tone, touch and appearance. This refers particularly to pianos and in some sense to organs; but let us confine the issue to pianos. As a supplementary feature we must include solidity of construction, which is intended to signify that the piano is to be durable. But the judges cannot speculate in futures, and all the appearance of solidity will not give them any evidence that the particular pianos will turn out to be durable. They are, in consequence, limited in their judgment to what is of immediate result, and that is, as above said, contained in the three elements: Tone, touch and appearance, or style and design.

Whatever may strike them as an improvement in

these three or any of these three features of a piano will be apt to receive the now much coveted notice.

(We wish to state parenthetically that we will be pleased to publish all the notices or reproduce the diplomas at the regular rates to be charged in 1893. For particulars address the Business Department.)

Now, a piano worth \$150 may be encased in a most original cabinet of new and attractive design. The firm making this display may have its piano cases made in a cheap shop in New York city and yet exhibit a piano case made by special design, designed for a diploma, as it were, and this may be considered worthy of special mention.

On the other hand, a piano may have a fake improvement like a harp stop, which is merely a device to borrow the legitimate capital of a poor pianissimo pedal, and yet not receive any recognition at all.

It must be remembered that what is called an improvement by the piano manufacturer may not be considered an improvement by the judges. With the judges it may be the color of another horse. And moreover the judges are very apt to be correct, as a vast number of improvements, so-called, do not improve anything except the cost of the production, which is improved when it is lessened, and the selling points of the piano, which are improved when certain fake attachments become so prominent as to obscure the real worthlessness of the instrument.

There is a great deal of substantial and solid sense in offering a diploma on an improvement, because an improvement means more than a mere claim of an improvement, and those who are to decide that will be the judges at the exposition and, of course, THE MUSICAL COURIER.

WANTED—Several outside men to work in New York and vicinity selling a popular make of piano. Permanent positions to the right men. Address "Nose," care THE MUSICAL COURIER.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects and designers, 715 Bort Building, Chicago, Ill.

WANTED—Partner wanted with \$10,000 to \$15,000 in a very large music and publishing business, one of the oldest established in the country. Splendid opportunity to an energetic man to look after accounts and have capital under his own control. Address "Music," care of THE MUSICAL COURIER.



THE LESTER PIANO

from the varnish on the case to the metal in the frame, is made from the best material obtainable.

The skilled labor that puts it together is the highest class to be had.

The object of the makers is to put on the market the best piano it is possible to construct and then to sell it at a reasonable price.

This they consider a better (if a slower) way to popularize the LESTER than by using sensational advertising methods.

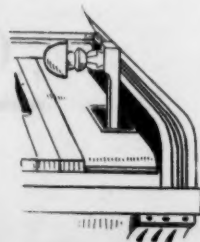
THE PRACTICE STOP is an improvement found on no other piano.

It is a wonderful help in selling.

THE LESTER PIANO CO.,

No. 1308 Chestnut Street,

PHILADELPHIA.



THE NEW SCALE
Vose & Sons Pianos
OF BOSTON.

Established over 41 years.
Celebrated for their

PURE TONE, ELEGANT DESIGNS, SUPERIOR
WORKMANSHIP, AND GREAT
DURABILITY.

— — — — —
LYON, POTTER & CO.,

GENERAL WESTERN AGENTS,
174 & 176 WABASH AVENUE.

INSTALMENTS.

Views of Many Dealers.

THE MUSICAL COURIER has been sounding a number of dealers in various sections of the country on the instalment question and its possible tendencies. Many extravagant and curious features have arisen in the development of this kind of trading in the piano and organ business, and those who remember the system when first introduced may well wonder at the strange course it has pursued and the time that has been extended in the privilege of payments.

At first a year was considered the maximum limit of payment and this was followed by two year limits. Now many instruments are sold on three years' payments and more time than this has been granted in many instances.

How this is viewed by some dealers will be gleaned from these letters, some of which are decidedly interesting and instructive, especially such as give a reply to our question asking whether there is a possibility of co-operative action on the part of the firms.

KANSAS CITY, December 12, 1892.

NOT as long as the millionaire and irresponsible dealers continue to advertise small payments and unlimited time.

Yours respectfully,

KANSAS CITY PIANO COMPANY.

ST. JOSEPH, December 12, 1892.

YOUR favor of the 3d is received and contents noted. In reply would say that we believe that a minimum payment down and minimum payments per month arrangement could be arranged with the dealers in this section. We do not see how any dealer could refuse to join an arrangement of this kind. It looks to us as if the music trade will be compelled to adopt some such measure in the course of time.

Very truly yours,

B. L. GRISWOLD MUSIC COMPANY.

JACKSON, Mich., December 12, 1892.

REPLYING to your inquiry, will say that, in our opinion, no arrangement regulating the instalment plan of selling goods can be made or maintained among dealers so long as manufacturers and jobbers are willing to consign goods to irresponsible dealers and carry their customers' paper, allowing them to sell for an amount that is usually charged for rent of piano. The manufacturers who do this business are the ones we think to regulate the instalment plan. Very truly, S. B. SMITH & Co.

MANCHESTER, December 12, 1892.

WHILE, as stated in yours of the 3d, I believe that the instalment business as at present conducted will certainly lead to some disaster in the music trade. I fear that such results will not be averted until many manufacturers and dealers have been badly pinched. Much of the trouble grows out of the commission business and the employment of canvassers, for the longest time trades with small monthly payments are usually drummed up by these parties, who, if they can secure their commission seem to care little about the trouble and inconvenience they force from the dealer. This trouble might regulate itself somewhat if all commissions on time trades were paid from final payments. Dealers can scarcely regulate this matter without the co-operation of manufacturers, for, should they agree in any city neither to pay commissions, encourage or employ canvassers, the fact would be known by outside dealers and the field would soon be occupied by the usual number of peddlers and hawkers. It is therefore my opinion that the remedy is largely in the hands of manufacturers of standard goods. When leading firms will place the sale of their instruments only in the hands of honorable, therefore reliable, dealers, and, when possible, dealers with some musical intelligence, requiring them to keep stock enough to properly represent the house, and make and enforce the rule that their instruments shall not be hawked about by peddlers or canvassers—who rarely use a standard instrument for any other purpose than as a decoy—we shall, I think, see marked improvement in the piano trade.

No fewer instruments would be sold, for people who

want pianos will make it known, and when it is understood that standard instruments cannot be bought of peddlers, they will visit warerooms, and the dealer who is not obliged to pay commissions can make a lower price to his patrons.

Yours,

E. T. BALDWIN.

FOSTORIA, December 9, 1892.

I AM sorry to state that we who are in the trade here are badly at outs on account of just such business. I only sell on fixed payments, but my competitors will take on organ \$1 and 75 cents per week, and there is no one but would be glad to suggest something. If men would try and organize country dealers' black list and societies for mutual protection it would be a good thing, with a fine for violation of same.

Yours,

W. V. GIBBONS.

ASHLAND, Wis., December 10, 1892.

YOURS in regard to small instalments, also in regard to the commission bore, are both received. I do wish that there could be a way of exposing the shark music teachers who are ready and willing to tell a deliberate lie for \$10 or \$15, and recommend goods that are a disgrace to the trade. There are teachers and liars and tools for shark agents who have no reputation to lose by selling poor goods at big prices.

I think wholesale dealers could do much to regulate the small instalment business, especially where they consign goods. If a man pays cash for goods, or buys on four months, I don't see how he can be dictated to in regard to the terms he shall give to his customers. If it could be done I would be in favor of \$10 per month the smallest payment on organs, and \$20 the smallest on pianos.

Yours truly,

N. D. COON.

HILLSBORO, Tex., December 7, 1892.

REPLYING to your favor of the 3d inst. would say the instalment business has assumed large proportions of the music trade in this section. There are dealers in this State who sell pianos for \$10 cash and \$10 monthly, and organs at \$5 cash and \$5 monthly. I have watched the result of such sales very closely and I find by close observation that where goods are sold on such terms the purchaser generally makes two or three payments and then commences getting behind with payments, and it runs on about eight to twelve months, and then the dealer takes them up in a bad condition. So really this kind of business if not checked will eventually do great harm to the entire music trade and cannot possibly result in any good to any dealer. So if there can be a remedy for this evil I shall certainly do all in my power to bring about a reformation. But I am inclined to believe that it will be a hard problem, especially in this section, as some of the largest dealers put in goods on these terms in order to crush out those with a smaller capital. My greatest competition here is that many of our customers are farmers, who know but little of musical instruments. They see the glowing advertisements of the Beatty, Marchal & Smith, Beethoven, and other such trash and are duped into buying a \$300 organ for \$38, &c. You know the balance. I have appreciated your efforts to suppress this class of swindlers, who for many years have been working their swindling schemes on the poorer class of people, who had not opportunity to know the merits of an organ or piano. I would that every person who intends buying an organ or piano could be a reader of your valuable paper. It would save them money and be a great source of satisfaction. I also appreciate very much your efforts to raise the music trade to a level of honesty and fairness.

With best wishes, I am, respectfully, W. W. PHILLIPS.

NEW ORLEANS, December 7, 1892.

WE have your favor of the 3d inst. regarding the instalment business. We will state in reply that your assertion about its extension is perfectly correct, as in our experience this is about the only method of disposing of pianos, the cash system having been thereby reduced to a very small proportion. There is no definitive arrangement between local dealers here as to first payments and subsequent instalments, as such arrangement as to a uniform basis is a practical impossibility, and almost every sale must be made in conformity with the buyer's own convenience and financial ability. However we never sell a piano less than \$35 cash and \$10 monthly, and on high grade pianos we exact a correspondingly larger amount. We have reason to believe that other dealers here follow the same system, although we do not care to assume responsibility for this statement. Of course it is to be presumed that dealers only with sufficient capital can advantageously continue this instalment business, yet we are aware of the fact that very small concerns without any means do likewise, even selling at \$8 per month and transfer contracts or notes to their respective manufacturers, the latter paying their agents pro rata profits on collections made. We should like very much a system adopted by all dealers in the States to sell pianos and organs to parties upon payment of one quarter of the value of the instrument and balance in twelve or eighteen months' payments, which system would be the only prac-

ticable method in selling to reliable buyers and shut out entirely the professional "beat," who would buy his own coffin, if he could get it on time, irrespective of price contracted for.

Fight the matter with your accustomed vigor and ability. The music trade will certainly appreciate your efforts and erect a granite monument in your honor.

Yours most respectfully,

L. GRUNEWALD COMPANY, LIMITED.

CHICOPPEE, December 10, 1892.

YOURS received. We are obliged to sell goods on the instalment plan. The payments here are weekly, so that makes the amount small that they pay us weekly, but it is somewhat varied, as we have some customers that can pay double the amount that others can. I do not know of any way that we can improve the present system. I intend that each of my customers will pay each week as much as possible for them to pay.

Respectfully,

NOYES MARDEN.

MADISON, December 7, 1892.

I CONSIDER it such an interesting fact that I have deemed it worthy of notice and therefore send you the following statement, which I think shows beyond peradventure that the instalment system of selling pianos and organs is considerably in vogue, at this end of the line at least. Business was not especially good during the month of November, and all that we accomplished was \$6,700 business, but the remarkable part is that the total intake for cash sales and first payments, either from my agents or on retail business, was a trifle less than \$500. Who is it says something about being "confronted" with something more real and palpable than a "theory?" Possibly this is a little more striking average than regularly occurs, but not especially so. There is certainly in this statement considerable food for reflection. To my mind one of the most patent features is that it takes capital to run the music business successfully—relatively large capital for the amount of business done, because it is a great deal of "wait" and very little cash. I think it safe to say that my contracts average 36 months before the end of the chapter is reached. And while we get interest, in the majority of cases it does not perhaps pay more than the clerical work, stationery, postage, &c., in attending to the resultant business. At the same time without interest it would be (what the music business comes pretty near being in very fact) an impossibility. But as suggested above, the prevalent time system of selling pianos and organs, and the continual tendency to lengthen the time and size of payments, reduces competition to a very great extent, and is perhaps the greatest safeguard the trade possesses (I am aware this seems a paradoxical statement), the trend being in the direction of fewer but at the same time houses of stronger financial standing.

Respectfully,

W. W. WARNER.

P. S.—The above was written before receiving your letter of 3d inst. I might add that I think nothing in the way of a reform is practicable. Every enterprising dealer will load up with time business, and be compelled to meet the exigencies of the times. Necessarily the result will be the weeding out of a great many of the weaker concerns. I think that if a man cannot sell pianos on the very easiest possible terms, carry his own paper and discount his bills he were better out of the business.

OTTAWA, December 7, 1892.

YOUR favor of 3d at hand. The monthly pay system is about as demoralized as the commission one. Both are great inconveniences. It takes a large capital in the first place and it burdens the factories with commission paper, which in case of a panic would swamp each one. People are too greedy after money and will take risks which are sure to tell against them. Look at all the failures in the music trade and you can easily see why they went down. Piles of cheap pianos and organs are sold because of this easy payment system. We know of good Chicago houses which will sell at \$5 per month. Take the first cost of such goods which cost less than \$100, and it will take 20 months before cost has been received; and how long before the profit is paid? First-class goods have a poor show beside such trash. The small payment plan of course will help the poor man to get a piano, or at least a piano box, and here, of course, it might help; but people of means will purchase on the same plan, because they can have lots of time to pay it in.

It seems to me that if a convention of the most prominent dealers could be had at some time in the near future, and the matter discussed, some plan might be adopted by which a uniform scale might be secured. It seems to us that from \$50 to \$100 should be paid down, according to quality of goods, and not less than \$10 on a cheap piano and \$20 on a good piano per month. If people have a good little sum invested at once in a piano they would consider it more binding to a contract, besides taking better care of the instrument. As it now is, so little have they paid, and if they can conveniently omit a month or two, the amount realized would hardly pay for handling goods, and if returned would be second hand and worth little over one-

Twenty-Five Million People

WILL ATTEND THE

GREAT WORLD'S EXPOSITION

* IN 1893. *

9/10^{THS} OF THIS NUMBER WILL BOTH HEAR
AND SEE THE

CELEBRATED "CONOVER"

THE ONLY STRICTLY HIGH GRADE PIANO

MANUFACTURED IN THE WORLD'S-FAIR CITY.

We also PURCHASE and pay for more Medium Grade Pianos
DIRECT from the Manufacturers than ANY other
Firm in the United States.

CHICAGO COTTAGE ORGAN COMPANY,

SOLE FACTORS.

WHOLESALE AND RETAIL WAREROOMS:

215 WABASH AVE., CHICAGO, ILL.

half, if that. We heartily join you in the good work of stirring up the trade on all existing evils, and wish you great success.
Yours truly, SIMON & Co.

NEENAH, Wis., December 7, 1892.

I THINK it impossible.
Yours, E. P. MARSH.

WICHITA, December 6, 1892.

REFERRING to your favor of December 3, could only reply "No."
Yours, BARNES & NEWCOMB.

LEXINGTON, December 7, 1892.

IN reply to your letter we would like to see some such an arrangement made, but hardly think it could be done.
Respectfully, THE MILWARD COMPANY.

POTSDAM, December 7, 1892.

REPLYING to your inquiry will say that I do not feel the need of any arrangement in regard to the instalment plan.
Yours truly, F. E. EVERETT.

BROCKTON, December 6, 1892.

YOURS of the 3d at hand and contents noted. I do not think there could be any binding agreement made in this vicinity. They resort to tricks which just escape the law now.
Yours truly, A. C. CHANDLER.

CHARLOTTESVILLE, December 8, 1892.

I AM the only dealer located in this small and infant city. Though the country is filled with traveling salesmen, I never sell at over 12 months, instalments and am making every effort to reduce that time.
Truly, W. C. PAYNE.

MENOMINEE, MICH., December 7, 1892.

YES. I believe it could be done. All parties, it seems to me, would desire some limit to time given and some specified sum to be paid down. I should myself encourage such a move.
Respectfully, G. A. WOODFORD.

BURLINGTON, December 8, 1892.

IN reply to yours of December 3 regarding the instalment business, would say that the tendency is toward longer time and smaller payments down; but we do not believe it possible to make any arrangements here that would be binding or lived up to any extent.
Truly yours, McKANNON BROTHERS & Co.

OSKALOOSA, December 8, 1892.

WE should think everybody would by this time be tired of the small payment business, but as for getting an arrangement made, we do not know whether it would be possible or not, as we have not talked with others about the matter.
Yours truly, HAWKINS & GARRETSON CO.

TAUNTON, December 9, 1892.

WE agree with you that the instalment business is leading to many disasters in the music trade and driving out those of small capital and concentrating the business into a few hands. I think that a system might be established, and we should be very glad to make an effort in that direction and throw our whole weight in that direction. It is worthy of an effort.
Yours truly, L. SOULE.

HUNTSVILLE, Mo., December 8, 1892.

YOUR letter to hand and contents carefully noted, and in reply: The instalment business has already played havoc with small dealers in my territory, which is fifty counties, and this territory is worked by St. Louis and Kansas City firms, who offer all kinds of propositions, and I am forced in many sales to meet their offers. I would gladly hail any system that could be put in vogue that would make the business uniform, but I don't see how it can be done here only for all dealers to unite and agree upon the mode of sales, and then for each one to put up a forfeit for fulfillment of contract.
Respectfully, JOHN N. TAYLOR.

SALINA, Kan., December 5, 1892.

IN reply to yours of the 3d, we do not see how we could make any binding contracts or agreements with music dealers of this part of the country as long as the manufacturers and Western wholesale houses or agents pursue the course they have been and are at present. Our opinion is that the music business is entirely overdone and we have been expecting something of the kind that now threatens the music trade. We have been in business here some eight years, there being only one agent in the county that we are aware of. We have run a number of men and have had four leave us and start up here in Salina in the music business, and several in the surrounding towns, who very soon burst up. The trade have been so anxious to do business that their Western agents when not able to sell their goods to responsible

dealers, even entice their salesmen away and set them up in competition. How, then, can the few responsible dealers form any kind of an agreement to protect the trade when the factories, Chicago and Kansas City wholesale houses give prices to every teacher, music man or anyone that can write a letter to them and receive paper and leases of all descriptions as settlement for organs and pianos. It is out of the question as long as the makers don't protect their agents. Our hardest competition is with these irresponsible and unreliable music men who swarm the country selling all kinds of consigned goods. They sell goods at any figure, beat the houses they deal with and kill the business in general. If the business is carried on this way for a few more years the factories or manufacturers will carry on their own business all over the country and retail their own goods. We find it absolutely necessary to sell on long time and instalments to do any business when competition is so close under the existing circumstances. If any move of the kind you propose could be made we would gladly lend what assistance we could toward same. Very respectfully,

J. E. VERNON'S SONS.

P. S.—We find the music business in all lines is the same. Dealers are unable to furnish sheet music and books to teachers, as they get the same discounts from publishers—in fact, anyone that will send in an order—and it is the same with small goods of all kinds.

COLUMBUS, December 7, 1892.

IN reply to yours of the 3d inst. will say that the instalment business is not only becoming more extended and extensive every day, but the instalment customers are becoming more careless and less prompt, to say nothing of the large number of customers accepted by many dealers who can never pay as per contract, if they desired. All reliable and heretofore successful dealers are opposed to accepting such customers, but they are gotten through the bad judgment or disinterestedness of their sub-agents. Through the great anxiety to do business the sub-agents are utilized and will be, in my opinion, for years to come. If the dealers in any section should combine (which I think will hardly be the case) and refuse to accept any of this undesirable business, manufacturers who have no established agents and are anxious to get rid of their output will select such localities to introduce their goods, through irresponsible agents, who can easily get and are willing to accept such business as the combination have refused. I see no safe way to conduct the business except for each dealer to use his own judgment and take only what he can carry and take care of. If he takes more he does it at his peril. Yours truly, W. H. GRUBS.

GREEN BAY, Wis., December 8, 1892.

IN answer to your esteemed favor of 3d inst. will say that we have not followed the now fashionable way of many music dealers in giving all the time asked and accepting smaller monthly payments than the instruments should rent for. Anyone buying his stock right out and thus bound to do a legitimate business will not be apt to extend the time beyond a reasonable period. It is principally those who handle their stock on commission and run no risk of their own that extend the time more and accept payments altogether irreconcilable with sound business methods. We being surrounded by a number of these commission dealers, there is no possibility here of any concerted action regarding time and payments, and not until the placing on commission of musical instruments ceases will there be any marked change in the ruinous methods now in vogue.

For the good of the music trade in the country it would be well for the legitimate dealers to sign an agreement never to send an order to any firm that places their instruments on commission. Yours respectfully,

G. & R. KUSTERMANN.

MACON, December 4, 1892.

IN reply to yours just received. The music houses of the South are having such a dreadful time with collections this season that I think they are ripe for almost any innovation which will promise shorter time and more prompt returns.

I think it decidedly possible to effect some binding agreement to this end. Less glory and more substantial business methods, I think, are about the sentiment which animates every breast. I find my competitors to be very reasonable throughout the State, and the wild cat system now in vogue is felt to be a necessity from the fact that there is now no escape from it.

An organized system will effect some binding agreement for relief. We have very "white" men in the music business in this State, and I think if the agreement is made it will be lived up to. Very truly,

THE GEORGIA MUSIC HOUSE.

CORTLAND, December 7, 1892.

YOUR valued favor of December 3 at hand. While I believe such an arrangement among the dealers in regard to the instalment business as you suggest would be in all respects desirable if faithfully lived up to, I doubt very much its practicability in this section.

Sincerely yours, ALEX. MAHAM.

MCGREGOR, Ia., December 8, 1892.

I THINK not. Think music dealers as unreliable as machine (sewing) dealers.
Respectfully, A. C. BUCK.

XENIA, December 3, 1892.

WE think not.
D. H. BALDWIN & Co.

LAFAYETTE, Ind., December 8, 1892.

I DO not believe any such arrangement could be made in this section, simply because most of the dealers are not responsible and would not live up to it.
Yours truly, C. H. BALL.

HOLYOKE, December 6, 1892.

YOUR favor of the 3d at hand. Will state that the down payment is always \$25—in every case where they have no old instrument—and the monthly payments \$10. The above is supposed to be understood among all reliable dealers.
Yours, C. L. SCHUSTER & Co.

BURLINGTON, Ia., December 7, 1892.

YOUR favor of the 3d inst. noted, and in reply I beg to say that I have always done and believe in the instalment business.

In regard to down payments and monthly payments on instruments, they can be easily arranged. If the large cities set the example, fix the terms and adhere to them, I would cheerfully join in such an arrangement.
Very truly, JAMES A. GUEST.

WELLSTON, Ohio, December 9, 1892.

IN replying to yours of the 3d would say there is no other firm in our immediate vicinity, but they come here from Waverly, Jackson, Chillicothe and Baldwin from Cincinnati. We are unable to say what they would think of a binding agreement regulating the instalment business, but for our part we hope to soon see the day when the instalment business will be literally wiped out of existence.
Yours very truly, PARTRIDGE & RAY.

DULUTH, December 6, 1892.

RELATIVE to yours of December 3, we should be glad to join in such an agreement, but do not believe that such a movement could be successfully carried out unless each dealer put up a profit or unless some penalty be attached to breaking the agreement. Moreover, no inflexible rule can be adopted. If a dealer knows his customer to be perfectly good and can make a good profit on the sale he will do it every time if the down payment is very small. The danger to the trade is on not distinguishing between customers. Yours truly, DULUTH MUSIC COMPANY.

FORT SCOTT, KAN., AND NEVADA, MO., December 6, 1892.

YOURS of 3d inst. before me regarding the instalment business. Will say that I believe it altogether possible to arrange with all my competitors except Kimball agents, who, from the very head down to the smallest agent, as a class, cannot be depended upon to stick to anything. This is quite a serious charge, but I will guarantee that every dealer in high grade goods will agree with me. Yes, emphatically yes! It can be done with the one exception referred to above. And every honest dealer in the land will hail the day with thanksgiving and three rousing cheers for THE MUSICAL COURIER, which is foremost in rooting out all such evils. Let me know when you have decapitated this monster; I wish to suggest an important reform in the trade.
Very respectfully, L. R. KAYLOR.

MINNEAPOLIS, December 6, 1892.

IN response to yours of the 3d inst., will say in our judgment such an arrangement as you suggest would be both impracticable and unwise. Impracticable from the fact that dealers, in order to consummate sales, would not always live up to the agreement, hence trouble would arise at once. Unwise, because we believe that competition is the life of trade. To be able to offer easier terms than a competitor is legitimate competition—it is an inducement for additional business. Additional business is what we are all striving for. Whether it be wise competition depends on your business methods. If you ask the manufacturer to carry your paper (or be carried yourself—it is the same thing) we say, unwise. If it is good business judgment to sell a piano at \$25 a month we see no reason why it does not still hold good if it be sold at \$10 or even less, providing the dealer can stand it. We see no cause for alarm about this matter. We believe the thing will regulate itself. In the mercantile world radical changes are taking place in all kinds of business. It is constantly growing easier for the buyer. We must remember they are the great majority and whatever benefits them is for the best. If the system of easy payments is beneficial to the trade (which most everyone admits) we see no reason why, if they were made still easier, the result would not be the same. The abuse of this system will



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 OF ALL THE REED ORGANS 

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only be practised by dealers who do not understand business economy. It is another case of "the survival of the fittest."

To our present system of easy payments the trade owes a large part of its success. Who shall draw the line where it will end? We have digressed a little from the subject, but have taken this opportunity to express our views on the much talked of "instalment plan."

Yours respectfully, FOSTER & WALDO.

RUTLAND, Vt., December 7, 1892.

I THINK it would be impossible to make any arrangement that would be binding or could be relied upon with the firms doing business in this section. Mr. M. O. Kelly is offering to sell pianos at \$3 per month and T. M. Grow will offer to sell pianos which he does not handle for less than wholesale price. Now what can be done with such d—d fools?

Most respectfully,
N. M. BRADLEY.

MALDEN, December 6, 1892.

YOURS received of date December 3. In regard to the instalment business, I have the only piano warehouses in Malden, but am only six miles from Boston proper. I think it will be very difficult to arrange any binding agreement with Boston dealers as to payments. I for my part do not need it, as my terms have not varied to any extent from the time of my commencement in business.

Yours very respectfully, A. A. HAWKE.

ATHENS, December 5, 1892.

IN reply to yours of December 3 will say we do not see any chance to regulate the instalment business in this section. There are pianos sold here under contracts to run from two to four years and we have known a few cases where new pianos have been sold under \$5 monthly contracts. We are willing to let others make them when it comes to this. We only wish something could be done, but fear it never can.

Yours, HALE & CONAWAY.

ATTLEBORO, December 6, 1892.

YOURS at hand. In reply would say the music trade, like other trades, is infested by some who do not deserve the name of dealers, and we think it hardly possible, as long as manufacturers tolerate them, that any arrangement that right minded dealers may enter into would be serviceable any length of time. There is no question, however, but that the statement you make is true and we hope some day for a lasting solution.

Yours, J. A. THAYER & Co.

BURLINGTON, Ia., December 7, 1892.

REPLYING to your favor of December 3, we beg to say that the instalment business has dropped to a mighty low scale when such a firm makes the offer which is made in the paper which we send you under another cover. We have refused a number of sales to parties who desired to deal with us, but who wanted to pay \$5 a month and even offered us \$10 a month, which we refused. Our lowest instalment terms are \$25 cash and \$15 a month, with interest. We don't desire any of this lifetime payment business in ours. If people are so confoundedly poor that they can only pay \$5 a month on a piano they have no business with one in the first place, and in the second place we don't want to wait until we are old men before getting our pay. We agree with you that it is going to lead to disaster in the music trade if it is continued, and such offers as are made in the paper we send you we consider beneath the dignity of any reputable music house.

We don't think it is possible to arrange any binding agreement with the firms in our section regarding instalment business, as we should expect it to be violated. We should be very glad to sign such an agreement ourselves and should hold it inviolate.

Yours for a reform, and commending your laudable course in trying to remedy the evil. Very truly,

LANGE & MINTON.

WATERLOO, Ia., December 10, 1892.

YOUR letter received and contents noted. As to my opinion about the instalment business being stopped, would say I am sure it is this way here: The dealers here are all carried by the houses they buy their goods of except myself. I buy everything for cash and sell on the instalment plan and carry all of the paper. Now it is, as you say, getting worse, prices lower and paper to be carried longer. Again, I think it is going to be inside of a year concentrated by a very few firms doing the business here. Then, of course, it is going to be the large, wealthy firms that will govern the whole trade. I am sure I could not get any sort of an agreement that the other dealers would abide by if I tried.

Respectfully yours, L. S. PARSONS.

ALTOONA, December 10, 1892.

YOURS of the 3d inst. at hand and contents noted. In reply would say that we have taken the contents in consideration and will at a later date endeavor to answer you satisfactorily in regard to what we think could be done with the instalment business, which we are free to say should be gotten down on to a more legitimate basis than

it is at this time all over the country; what we consider a wildcat business, and should not be done by any dealer.

Yours truly, JONES BROTHERS.

PEORIA, December 8, 1892.

NO!

Yours, BROWN, PAGE & HILLMAN COMPANY.

LEBANON, N. H., December 5, 1892.

A. L. BAILEY, of St. Johnsbury, is the man who is demoralizing the trade up here by accepting any terms a customer offers. I take but a few instalment trades, and nothing less than \$10 monthly. It's a great and growing evil.

Yours, GEO. R. BEVERLE.

LOWELL, December 6, 1892.

I KNOW of no way of remedying the instalment evil. I hardly think there could be any agreement made with the dealers here. We have one that sells a piano for \$175—\$10 down, \$10 per month, or less sometimes.

Respectfully yours, C. E. AUSTIN.

MEMPHIS, Tenn., December 6, 1892.

WHILE we agree with you in regard to the evils of the instalment plan of selling pianos and organs, we are not prepared to suggest a remedy that will reach and cure the abuses now in practice. Every dealer will have to "paddle his own canoe." It is not possible to arrange any binding agreement among the dealers. Only those who chose to abide by it would be bound by it. The others would do the same old cutthroat business.

Yours truly, E. WITTMANN & Co.

ELKHART, December 8, 1892.

YOURS regarding the instalment business received and carefully noted, asking what I think can be done. I really see no hopes to curtail it in the least as long as the jobbers will consign goods to every scamp that asks for them. Estey & Camp, of Chicago, have one of the irresponsibles in this city, and he offers his organs as low as \$3 per month, and sometimes nothing down. They take the paper. The consequence must be they will be loaded up with worthless paper before they know and lots of take-back instruments. If I were a manufacturer I should keep my goods and refuse to ship to jobbers that do that kind of business. I for one think very strongly of going out of business on the above act. There is not one in six that pay their instalments when due, or even come out within one to two years of the time they were due. There are so

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A STAYER.



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Walnuts. Guaranteed protection in territory.

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WATERLOO, N. Y.

many irresponsible parties in the trade that a contract is, I consider, worthless. You can form no idea of the quality of three-fourths of the dealers until they are weighed closely and found wanting in every department. I think we have three in this city that \$1,000 would buy them all, and yet they get goods.

Respectfully, W. B. VANDERLIP.

BATH, December 7, 1892.

IN my opinion the wholesale trade must take this matter in hand if anything is accomplished. I feel seriously the evil. If the wholesale trade will form a combine and control the retail trade so far as selling on instalments, not allowing anyone to sell for less than a price they may agree on for first payment—say, \$25 and \$10 per month thereafter. Better make the retailer sign an agreement to that effect and cut him off if he violates.

This, in my judgment, would be striking the evil at the root, for unless the evil is abated fatal results must come to the trade. Very respectfully, D. W. ANGELL.

MACON, December 5, 1892.

WE quite agree with you that the instalment plan is being overdone and that the time is getting too long and the payments too small. We do not believe that any agreement could be made binding that would regulate the matter for the protection of the dealers. It has been our experience here with such agreements that certain small dealers for the sake of making a sale will violate any agreement, knowing that there is no chance to make them suffer for it. We should be very glad indeed to see some means suggested by which this instalment business could be made more profitable as well as agreeable, and would gladly enter into any arrangement likely to lead into a better condition of things.

Yours truly, J. W. BURKE & Co.

ROANOKE, December 6, 1892.

YOUR letter of the 3d inst. received, in which there are some very pertinent questions asked. We are decidedly in favor of taking immediate steps to reform the evil of such small down and instalment payments, but just how to bring about a concert of action among the dealers is a question hard to solve. It is like a great many other matters looking to the improvement of the trade, which require a combined effort on the part of the dealers. When a way is discovered to bring the dealers together in a common cause, then a great many needed reforms will be accomplished. We have nothing new to offer on that question, but would be pleased to hear what the other dealers

of this country have to say on this subject. We are, with best wishes, Very truly, HOBIE MUSIC COMPANY.

PORTSMOUTH, N. H., December 5, 1892.

YOURS of the 3d inst. at hand. I most heartily wish that something in the way of united and systematic action on the part of music dealers relating to this instalment business might be done, and at once, for I believe your prediction very true. I am afraid, however, that it would prove a difficult if not impossible task to bring some of the dealers in this section into line on the question. This instalment and long time plan is a growing evil in the piano and organ trade, and it is a strange thing to me that something of the nature of which you speak has not been at least attempted in our section before. I will do all I can to help the cause along, you may be sure.

Yours very sincerely, H. P. MONTGOMERY.

BURLINGTON, December 8, 1892.

REPLYING to your esteemed favor of the 3d inquiring in regard to the instalment business, would say I don't know what can be done about it when there are so many firms in this part of the country that won't hold water. In fact most of the dealers in musical instruments here are doing a consignment business, using other people's money almost entirely. If all the dealers in musical goods in this State, or in New England, were doing business on their own capital it would be very easy to make some arrangement, but such not being the case I don't think it is feasible, and am looking anxiously for some remedy to be suggested by some patriarch in the piano business. Yours, H. W. HALL, Manager.

BALTIMORE, December 5, 1892.

WE beg to acknowledge the receipt of your favor of the 3d relating to the tendency of the instalment business. It is, as you say, "becoming more extended and extensive every day." We believe with you that it "will certainly lead to some disaster in the music trade, or it will concentrate the business in a few hands."

As to effecting a binding or permanent arrangement with the firms in our vicinity looking to a regular system of down payments and monthly payments, we beg to say that we think such a plan is feasible and ought to be brought about.

We take it for granted that all the gentlemen in the piano and organ business are "honorable men," and would scrupulously stand by any agreement that could be made, however strong the temptation might be to kick over the

traces at times. The whole matter hinges upon this. At all events we heartily favor an effort in this direction, and are ready at any time to enter into it.

We shall be pleased to hear what others have to say on the subject through your columns.

Yours truly, SANDERS & STAYMAN.

TOLEDO, December 8, 1892.

REPLYING to yours of the 3d inst. would say that we do not think an arrangement could be made in Toledo that would be adhered to. In so far as we are concerned, will say that we do not propose to sell for less than \$10 per month under any circumstance. If a prospective customer says to us that he can buy of "A" for \$5 per month, instead of saying that we will sell on the same conditions, we say to him that our prices are not established upon that basis, and endeavor to demonstrate in a practical way that no one can afford to do business on a \$5 basis. If the customer is able to pay \$10 or more the chances are we get the sale. If they are not able to pay that amount we prefer our competitor to have them. In our opinion a little more independence on the part of dealers would be very beneficial. We do not think that any dealer sells on the \$5 basis for choice; simply do it because another does, and in many cases it is all brought about through misrepresentations of purchasers. We sell nothing but strictly legitimate pianos and endeavor to carry on the business in a legitimate manner. Our employees all work on straight salary basis and we endeavor to employ none but honorable men. Have help that have been with us constantly for the past 17 years in the capacity of salesmen. Honest goods, sold in an honorable manner, will succeed in the end.

Yours truly, J. W. GREENE & Co.

FORT WORTH, December 7, 1892.

YOUR favor of December 3 received. Answering the same will say that the tendency now is for longer time and smaller payments, so far as the purchasers are concerned. The desire on the part of the trade is to get shorter time and bigger payments. The latter is the correct theory. We know it from experience. Having followed the other theory for about two and a half years, we have found that loss arises and business is unprofitable unless conducted on the strictest business basis. We care not what others may do. For our part, we are going to have good cash payments when we sell instruments, and we are going to have our notes made so we will get pay for our instruments within a reasonable length of time. If we cannot do a satisfactory business on that basis we will

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quit the music business. We think the tendency in Texas will be to be very careful in the future about the character of sales that are made. The exceedingly hard times that have existed here for the last two years have caused everybody to be more careful, and the indications for the future are much better. We do the biggest business in the State and our course will probably influence others.

Yours truly, COLLINS & ARMSTRONG COMPANY.

DOWAGIAC, December 10, 1892.

IN reply to your letter with regard to the instalment business. Do not see how it can be abolished with regard to musical instruments at present, as necessary articles, such as furniture, dry goods and, indeed almost all lines of goods, are sold on time. That is, they are in this vicinity; and do not suppose this part of the country is very different in that respect to others.

Yours truly, OTIS BIGELOW.

DALLAS, December 7, 1892.

YOUR valued favor to hand. Yes, the tendency is toward smaller cash payments and longer time. The consequence is that it takes an immense amount of money to handle the piano business. We do not think that piano dealers will ever come together in any binding agreement to maintain a standard line of prices and terms. They are too antagonistic toward each other to do this. The final result will be that the bulk of the business will concentrate into the hands of a few large corporations who possess unbounded capital. Yours truly, ALCOTT & MAYNOR.

GRAND RAPIDS, December 10, 1892.

I AM in receipt of your favor of the 3d inst. and contents noted. In reply would say: A binding agreement among piano and organ dealers ought to be arranged as to down payments and monthly payments, &c. And any dealer who has some business experience and capacity about him will do it, and if dealers will not be too over anxious to make sales, and as a natural result make foolish sales, they must do it to save their own neck.

All that price cutting; too much allowing for old organs or old pianos, which is nothing but price cutting; accepting almost any amount as a down payment; contracting for almost any small amount as monthly payment; talking down the reputation of another piano or organ in order to sell his own; trying to hurt the name and reputation by conversation to a customer of another house, are, to say the least, showing a great lack of business principle. I am strongly in favor of such an understanding and arrange-

ment, bound by a written contract and signed by each house. Then let each house instruct according to such contract each of its agents, and to be responsible for each and every agent to live up to it; and if an agent is found to have violated it that the house will be obliged to discharge such an agent and that other houses will not be allowed to employ such a man.

If you can arrange such a binding agreement among the firms in this section, you certainly will do a great thing to uphold the music business, and have my best wishes of success.

Very respectfully yours,

HENRI J. W. CAMPMAN.

CARTHAGE, December 8, 1892.

YOUR communication of December 3 with reference to the instalment plan of selling instruments is received and contents noted. This, it seems to me, is a question which is somewhat complicated and difficult to answer. So long as music trade firms are ambitious and eager to sell there will be all kinds of instalment business done, whether backed by small or unlimited capital. There are numerous institutions in this section who will sell a piano on payments as low as \$5 per month. Now, it seems to me very absurd to sell an instrument at \$5 per month when the piano will bring as much by renting it. Of course it is only the very lowest grade piano that is sold on such terms. I have yet to sell a single piano at a lower rate than \$10 per month, and I feel very indifferent as to what any competitor may do otherwise. The extensive instalment plan is well calculated to throw the entire business of the country into a few hands, which practically eliminates competition to a great extent among wholesale houses and manufacturers. There are quite a number of very high grade pianos and organs manufactured to-day by progressive firms without sufficient capital to cope with manufacturers of lower grade instruments because of the financial odds against them. But in answer to your question, I will state that I do not think it possible for small local dealers to effect anything by way of contract or agreement, for there are many ways by which unprincipled dealers might evade the contract, by giving receipts for many supposed to be first payments which they never received.

The only intelligent way of regulating this matter, it seems to me, is for each dealer to be governed by his business experience or ability. Those who are doing small payment instalment business must inevitably go into bankruptcy without having a vast amount of capital to justify such methods. There is another side of the ques-

tion which presents itself. The American people are becoming more musical, consequently are buying a greater number of instruments, according to their financial ability or in ratio with the prosperity of the country. There are many persons who purchase pianos or organs who make small salaries and are paid weekly or monthly. It is also a fact that many of these persons would never succeed in becoming owners of an instrument if they were required to pay \$100 down or to pay for same in large payments on short time. It appears to me that there would be a crisis in the piano and organ industry, such as the trade has never seen, if there should be a sudden reaction in this line. If all the dealers of the country were to enter into an agreement not to sell an instrument even on reasonably small payments, many manufacturers would entail great loss. It would also be the means of stimulating the wholesale price, which would accordingly raise the retail. This would then have a tendency toward shutting out the buyers of pianos with small means. A cheap piano is not necessarily a detriment to the country. I look upon it as a necessity of the age. In conclusion I will say that so long as manufacturers run on full time who have a surplus of idle capital there will be pianos and organs sold on small payments irrespective of contract or agreement.

Yours respectfully, E. A. MAYOR.

FORT WAYNE, December 9, 1892.

YOURS of the 3d inst. was duly received and its contents noted. Of course it is the large and wealthy dealers that control the instalment business. I believe if the firms would establish a rule and stick to it, it could be carried out, but it would lessen the number of instruments sold, as in my opinion three-fourths of those who purchase at a \$10 down payment could not buy at all if they had to pay \$25 down. Of course one who is not able to pay \$25 ought not to buy. Yours respectfully, C. L. HILL.

BRAZIL, Ind., December 10, 1892.

YOURS of December 3 received in reference to instalment system. My principal competitor here is D. H. Baldwin. If he will be loyal to me I am willing and anxious to agree upon a better way to sell goods than the present one. I am ready to sign a contract binding each dealer to sell on terms as shall be agreed upon. I suggest on sale of organs 15 per cent. of retail price for first payment and balance in monthly instalments of not less than \$10. On pianos, not less than 10 per cent. and payments not less than \$20 per month.

Respectfully yours, A. F. WALL.

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NEW YORK.

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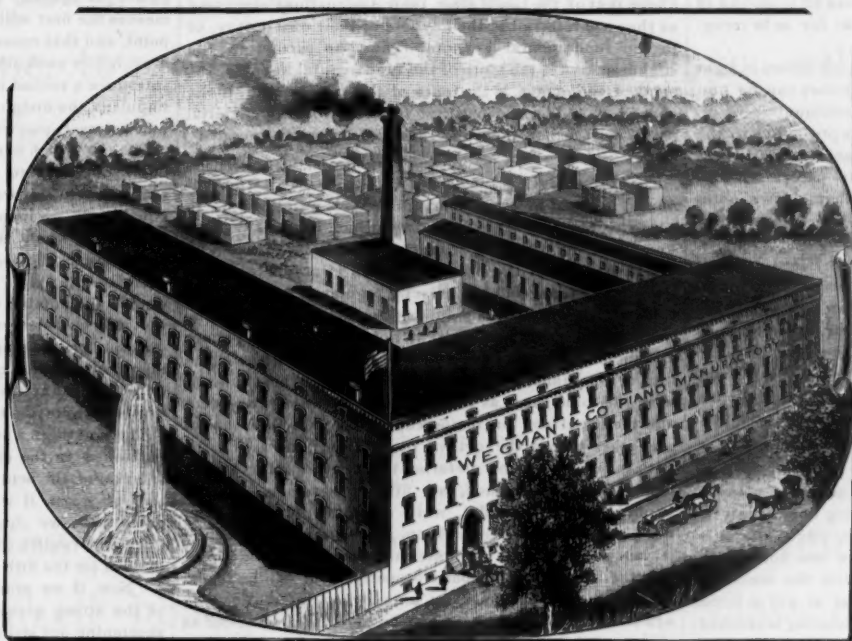
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[Translated from the German of Siegfried Hansing for the London "Musical Opinion and Music Trade Review."]

Continued from THE MUSICAL COURIER, November 9, 1892.

For first article see May 18, 1892. For second article see August 24, 1892. For fourth article see November 30, 1892.

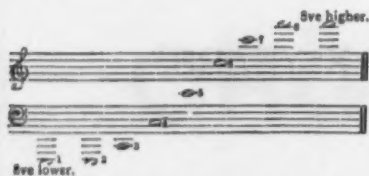
CHAPTER III.—TONE COLOR.

MUSIC possesses seven fundamental tone colors; and as far back as 1666 Newton, after determining the seven musical tones, distinguished also the seven tones of color in light. The names of the seven tones of color in light are red, orange, yellow, green, blue, indigo and violet. In music the seven tone colors are called tonic or keynote, supertonic or second, mediant or third, subdominant or fourth, dominant or fifth, superdominant or sixth, subtonic (leading note) or seventh, and the octave or eighth is called the final note, as being a repetition of the keynote. The eye is only capable of discriminating a single octave of colors in light, whereas the ear can distinguish at least eight octaves of tone, and in the case of a well educated ear will go so far as to recognize eleven octaves.

Now just as by a suitable combination of colors in light a harmonic or an enharmonic union of colors can be presented to the eye, so, too, by a proper combination of diverse tone colors a concord or discord is presented to the ear, and a combination of two tones is said to produce a concord when our sensations cause us to perceive a harmonic relationship as existing between them. Two notes in concord, such as the keynote and its third, are called a binary chord; while three such notes—i.e., keynote, third and fifth—form a harmonic or common chord, which is also called a triad. The tetrachord, which consists of four notes within the octave, must necessarily be a discord; and if we wish to form a concord of four notes we must take the octave or final note in lieu of the seventh. The seven tone colors in regular succession form the diatonic scale, in which the octave or final note is always made use of as the concluding note. This scale of the musical alphabet is marked by the following letters:

C, D, E, F, G, A, B.

This alphabet is repeated throughout a series of octaves, which are also designated by the following nomenclature: Subcontra, contra, great, tenor, middle, pitch, alt, altissimo. The keyboard of the piano now in use commences generally with the bass A, and ends with the treble C₄. The keyboard can, however, be extended at will in either direction until the limit of our powers of hearing is reached; thus the organ in the cathedral of Garden City in America, built by Walcker, New York, has a bass note C₁, the pipe of which is about 34½ feet long; while the highest note is C₇, of which the pipe is about half an inch long, thus embracing, so to say, the extreme limits of our power of hearing. Each octave in music is supposed to begin with C as keynote, and the other notes in the octave have the same denomination and marking as their keynote; thus there is a contra C, D, E, &c. In order to distinguish the octaves by a kind of musical shorthand all the alphabetical letters are accompanied by small figures which denote the particular octave to which they belong; and as the other notes in the octave are distinguished in the same way as the keynote it will suffice if we give the sign of the tonic, thus:



(1) Subcontra or subbass. (2) Contra or double. (3) Great. (4) Tenor. (5) Middle. (6) Pitch or treble. (7) Alt. (8) Altissimo.

We may regard every note as a fundamental note or tonic by making it the keynote, and we accordingly distinguish the scale of C from that of G; i.e., in the first case the tonic is C, whereas in the second case it is G. Again, there are not only fundamental notes, but also fundamental or common chords. Thus, if we take the common chord C, E, G as the fundamental chord, we find that G, B, D¹ (the dominant chord) joins on to it above, and F¹, A¹, C (or the subdominant chord) joins on below. We may, however, take G, B, D¹ in lieu of C, E, G, as our fundamental chord; in which case the dominant chord would commence with note D¹; but as F¹ would be half a tone too low to form a perfect third we must raise it half a tone. Here we have, however, a new note, which we do not find marked in our musical alphabet. We place it next to F¹ and call it F¹♯, or F¹ sharp; and now our dominant chord consists of D¹, F¹♯, A¹. In this way the black or semitone keys F sharp,

G sharp, A sharp, C sharp and D sharp had their origin in the piano keyboard, and, together with the above named notes, give us twelve musical keys in each octave, which keys produce all the notes required to form the so-called chromatic scale. With the aid of this scale, which progresses by semitones, we can now form as many as twelve major and twelve minor keys, in which not only do some of the notes require to be raised half a tone, but some have to be lowered half a tone. Notes thus lowered are termed flats, and are marked with the flat sign.

Of course, only one key of the keyboard is used for producing either the raising of one note or the lowering of its immediate successor. Thus C sharp and D flat are both sounded by striking the same set of strings with one and the same hammer, set in motion by the same key; E sharp is produced by striking the F key and F flat is produced by striking the E key. This is, it is true, not exactly correct, but the keyboard cannot assist us in approaching any nearer to exactitude, hence the inequality must be got rid of in the process of tuning. These interpolated notes are in so far associated with the fundamental tones that, taking C as the tonic, C sharp is called the augmented tonic and D flat the diminished second. Also the major concord C, E, G is distinguished from the minor concord C, E flat, G, in that the former contains the major third, while the latter contains only the minor third. Notes in the octave above that of the tonic alter their designations according as they are referred to the keynote of their own octave, or to the fundamental keynote. Thus the second in the higher octave is the ninth of the fundamental keynote, the third of the octave is the tenth of the fundamental tonic, and so on. These constitute the chief of the material points with which the tuner has to be thoroughly conversant.

That the modern piano is not tuned perfectly true, but that it is tuned by equal temperament, is well known. In other words, the difference between such notes as C sharp and D flat and other discrepancies have to be adjusted by the tuner, so that the progress of the intervals from half tone to half tone shall be perfectly regular. Now, to carry this out in practice, by tuning from one semitone to the next, would be very difficult, if not impracticable; hence all tuners make use of the well known series of fifths. The fifth or dominant is the note which forms the best concord with the tonic; and, as the difference between the perfect and the imperfect (or tempered) fifth is less than that of any other note in the octave (i.e., third), the use of the fifth in tuning is to be preferred to any other interval. In tuning by this method, all fifths progressing upward should sound a trifle flat, while all thirds progressing upward should sound a trifle sharp. How great this inequality may be can only be determined by a practiced ear. Whether the tuning has been properly done can be tested by the concord produced by notes when different chords are struck. The octaves must be perfectly pure; but as they ascend the scale they should sound rather sharp than flat, and a beginner will do well to learn the special technicalities of the tuner's art, not from a musician but from a practical tuner. The musician recognizes a note in quite a different manner to the tuner. The former judges of the usefulness or otherwise of a note from its sound in conjunction with others—i.e., from its tone color, or the correspondence of its rhythm with that of other notes; while the ear of the tuner marks the impulses of the note, in order to measure the interval required for the particular pitch. It is a fact that a musician, unless he has had practice in the measurement of intervals, is not capable of tuning a piano; and from this fact we learn that there is a difference between recognizing the pitch of a note from its tone color and merely knowing how to measure the intervals of the various pitches.

In recognizing the tone color of a note, the tuner is generally a poor hand as compared with the musician. The method of tuning is usually as follows: Taking the pitch note as C¹ with 5th double vibrations when it has been tuned to concert pitch by the aid of a fork, proceed in the following order: (C¹: C¹) (C¹: G¹) (G¹: G) (G: D¹) (D¹: A¹) (A¹: A) (A: E¹) (E¹: B¹) (B¹: B) (B: F¹♯) (F¹♯: F¹♯) (F¹♯: C²) (C²: G²♯) (G²♯: G²♯) (G²♯: D²♯) (D²♯: A²♯) (A²♯: A²♯) (A²♯: F²) (F²: C²), thus completing the series. When the temperament of these nineteen notes has been found to be equal the tuner proceeds with the tuning in the direction of the bass by a succession of octaves, afterward operating on the treble. It is not advisable to invert this method of procedure and to tune the treble before the bass, as, owing to the tension of the strings at the end of the instrument, when one string is strained the others sympathize with it; and as the treble notes are much more sensitive to the least alteration in tension than the bass notes, it is practically found to be most advantageous to tune in the manner pointed out.

[In Germany and France the pitch note is A¹, in lieu of C¹, and some practiced tuners before commencing the series of fifths, tune the third (A¹: C²♯); thence they go down two fifths, thus: (C²♯: F²♯) (F²♯: F²♯) (F²♯: B¹) then from A¹ they take two fifths upward, thus: (A¹: E²) (E²: E²) (E²: B²) whereby perhaps time is saved and an error can be easily detected. But in reality all these differences are more apparent than

real; still, it must be borne in mind that the English notation and not the foreign has been used above.

CHAPTER IV.—RELATIVE PROPORTIONS OF TONE.

The pitch, or acoustic acuteness, of different notes is determined by the longer or shorter duration of the pauses which separate the impulses given off by anybody—i.e., one pitch is distinguished from another by the duration of the intervals; and this is measured in fractions of a second of time. For instance, the note A has 440 double vibrations to accomplish in a second. Now, as these 440 impulses have to be divided equally in the second, it follows that the intervals between each vibration must occupy $\frac{1}{440}$ of a second. If any note is produced by double the number of vibrations that another given note has, then the intervals between the impulses can, in the former case, only be of half the duration that they are in the latter. Hence we may say that the intervals stand in directly inverse proportion to the number of the impulses.

The duration of an interval may also be represented by a measure of length. Thus, the rapidity with which a note—whether it be of high or low pitch—progresses through the air at a temperature of 0° C. (=freezing point) is calculated to be about 333 metres = 366 yards per second. It is, therefore, clear, if a note consists of 333 impulses per second, that when the second impulse commences the first will already be 1 metre from its starting point, and that consequently all the subsequent impulses must follow each other at a distance of 1 metre. If now we introduce a second note which has double the number of impulses, the distance between the impulses can only be half as great, and will, therefore, be equal to half a metre.

The law which can be deduced from these facts is applicable not only to columns of air, but also to musical strings. Thus, if we divide the string of a piano into two equal parts, we immediately hear the octave of the keynote which would be produced if the whole length of the string were allowed to vibrate; and we may herefrom establish the axiom that a string of half the length gives double the number of vibrations, so that the duration of the intervals decreases as the length of the string decreases; or, the length of a string is proportionate to the length of duration of the intervals forming any note produced by that string, and the number of vibrations is in inverse proportion to the length of the string.

The length of a string divided in the middle, being proportioned to the entire length, as 1:2; so also the tone interval of the octave is proportioned to that of the tonic, as 1:2. But, if we divide the string into three equal parts, then we obtain the fifth; for $\frac{2}{3}$ of the string produces the twelfth of the tonic, and the lower octave of this twelfth (or the fifth of the keynote) must be produced by $\frac{1}{3}$. Now, if we proceed in this way, we shall find that $\frac{1}{4}$ of the string gives us the fourth, and $\frac{1}{5}$ the third. By shortening our string $\frac{1}{4}$, $\frac{1}{5}$ and $\frac{1}{6}$, we get tones which cannot be expressed in our scale; but on shortening the string $\frac{1}{7}$ we get from $\frac{1}{7}$ the second of our scale; the sixth we obtain from $\frac{1}{6}$ of the whole length, and $\frac{1}{8}$ will give us the seventh or leading note. Now, if the tonic = 1, we have a scale that may be indicated by fractions, thus:

Tonic.....	1	Fifth.....	$\frac{3}{2}$
Second.....	$\frac{2}{3}$	Sixth.....	$\frac{4}{3}$
Third.....	$\frac{3}{4}$	Seventh.....	$\frac{7}{4}$
Fourth.....	$\frac{4}{5}$	Octave.....	2

The proportion between the vibrations of these notes can be stated in the terms of the above fractions. Thus, the tonic: second :: 8:9—i.e., the tonic performs 8 vibrations in the same space of time as the second completes 9. The tonic: third :: 4:5; tonic: fourth :: 3:4; and if we state the proportion of the common chord thus, we find—tonic third: fifth :: 4:5:6; in other words, the tonic makes 4 vibrations while the third make 5 and the fifth makes 6. In such a case the 4th vibration of the tonic, the 5th of the third, and the 6th of the fifth all take place simultaneously. This we call a concord. But if we take the tonic, third and sixth, we shall find the proportional numbers are further apart, being 12:15:20, so that it is only when the tonic makes its twelfth vibration that all coincide; and, in a subsequent chapter, we shall see how the irregular intervals which are formed in consequence of this proportion disturb the rhythmic movements of the chord, the result being that the ear is sensible of a discord produced by these tones.

(To be continued.)

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

THE new Chicago branch warerooms of the EMERSON PIANO COMPANY, of Boston, will be opened on or about January 1st, 1893, at 218 Wabash Avenue, in that city.

Dealers who do not come East, but make Chicago their purchasing point, will find a complete assortment of all the various styles of EMERSON Upright and Grand Pianos in the new warerooms, and they will find instruments of such attributes in tone, touch, appearance and finish as will satisfy the most fastidious tastes and ideas.

In the symmetry of the cases; in the variety of fancy woods used; in the tone and action regulation; in the character of the material used and in the perfection of finish, the EMERSON PIANO remains unexcelled.

The New York warerooms, at 92 Fifth Avenue, are now the recognized headquarters of the large class of dealers of the Middle States whose commercial pilgrimages do not extend beyond New York. The assortment of Pianos at the New York Branch of the EMERSON PIANO COMPANY will be kept as complete as possible.

The home warerooms at 174 Tremont Street, Boston, and the great EMERSON factory in that city, are always open for inspection, and every dealer who desires to study the methods of construction of the EMERSON PIANO, is cordially invited to visit the factory.

EMERSON PIANO COMPANY.

NEW YORK.

BOSTON.

CHICAGO.

The Victorson Quick Method Varnish Finishing.

MR. V. VICTORSON, the inventor of the new process for quick varnish finishing, has just returned from an extensive Western trip, taking in Chicago and all important points on the way, and introducing to the piano manufacturers his new method.

All but four of the number called upon considered the process of sufficient importance to give it a trial, which is evidence, it would seem, that Mr. Victorson had used convincing arguments as to its merits.

Some 40 manufacturers are now testing the work and as yet have expressed no adverse opinion regarding the results.

Pittsburg Paragraphs.

TRADE was not in that bright, active condition usually so prevalent in Pittsburg during the fall. No special reason could be assigned more than that the election just passed broke into their business somewhat and the reaction had not taken place.

Then the Homestead strikes, as yet not fully adjusted, have had a depressing effect on business, as that is the trading point for the thousands of operatives connected with the Carnegie industries.

Nevertheless, in anticipation of a good business the different warerooms are fully stocked with handsome instruments, and when the trade does come this way the Pittsburg piano dealer will be ready for it.

Henricks Music Company, Limited.

A neat souvenir pamphlet issued by the Henricks Music Company, announcing the opening of their handsome new piano rooms at 101 and 103 Fifth avenue, was creating no small amount of comment.

Besides describing the building and appointments, cuts were given showing exterior and interior views, and also illustrating the different makes of instruments sold.

The new building extends from Fifth avenue through the block to Virgin alley, giving a floor space of 15,000 square feet.

The interior is finished in solid oak, and the ceiling is a marvel of artistic finish, giving an effect exceedingly beautiful.

The firm handle as their line the Weber, Wheelock, Lindeman & Sons and Stuyvesant pianos.

The Henricks Music Company, Limited, is chartered under the laws of Pennsylvania and is composed of John R.

Henricks, W. P. Hanna, Wm. E. Wheelock, Chas. B. Lawson and Mark Porritt.

Mr. Henricks is the chairman of the company, and Mr. Hanna the secretary and treasurer. Mr. Wheelock and C. B. Lawson are vice-chairman and manager.

Mr. Mark Porritt is also one of the managers.

Besides pianos, the Farrand & Votey and Palace organs are handled.

This firm holds a very enviable position among the business houses of Pittsburg, and in fact in the State of Pennsylvania, and their dealings are considered as large as that of almost any firm in their line.

Mellor & Hoene.

Mellor & Hoene claim precedence in the music trade in Pittsburg, having been established since 1831.

Their warerooms, located at 77 Fifth avenue, are large and handsomely furnished.

The Chickering leads with them, and in the short time they have been selling this instrument have made an almost phenomenal record.

Next comes the Vose in importance, and this piano is claiming a good share of their attention as a seller and a satisfactory instrument. Then they have the Krakauer, Kimball and Hardman.

In organs the Chicago Cottage, Edna and United States.

The Aeolian has a good many friends in Pittsburg, and as a self playing organ is finding its way into the homes of many of the wealthy citizens.

H. Kleber & Brother Company.

One of the characters in the piano trade of Pittsburg is Mr. H. Kleber, who has been the Steinway agent for years, and is recognized as not only a musician, but as well a judge of pianos.

Although getting along in years he is yet an active factor in the trade, and each day finds him on duty manipulating the machinery of his business with the energy of a much younger man.

Sam. Hamilton,

at 91 Fifth avenue, handles the Decker Brothers, Knabe and Fischer pianos, and receives his share of the trade.

J. M. Hoffman & Co.

Furnish a home for the Sohmer, Bush & Gertz, Hallett & Cumston, Schubert, Colby and Erie.

Although not occupying as large or pretentious a wareroom as some of the other firms, they do a very handsome business each year and are genial, pleasant gentlemen to transact business with.

Geo. Kappel

Does a very heavy business in small musical instruments and sheet music.

His new store at 534 Smithfield street, is probably one of the most commodious and finely appointed music houses in the country.

The building is a new one, designed and built after Mr. Kappel's own ideas, and no expense has been considered in making it a model in every respect.

He has lately added pianos to his stock, handling the Steck as his leader, and will in time carry a line of medium grades. Of the latter he is as yet quite undecided what he will handle, so many new makes are clamoring for consideration.

H. P. Ecker

Has purchased the piano wareroom interest of E. G. Hays & Co., and will continue with the Hazelton and Lester pianos, both of which he is doing a satisfactory business in.

PATENTS RECENTLY GRANTED.

Harp.....	Jack Rath, Jackson, Mich.....	No. 485,354
Piano action.....	F. Englehardt, St. Johnsville, N. Y.....	No. 486,096
Piano key coupler.....	P. Wuest, Jr., Philadelphia, Pa.....	No. 486,517
Double piano stool.....	J. J. Herring, Seattle, Wash.....	No. 486,405
Folding stool.....	F. Benoit, Chicago, Ill.....	No. 486,075
Ear appliance or instrument for teachers of music.....	G. Mellor, Newcastle-upon-Tyne, England.....	No. 486,725
Finger exercising device.....	T. C. Guillard and V. E. Catherinet, Saint Mande, France.....	No. 486,546
Music leaf turner.....	A. F. Vorce, Frankfort, Mich.....	No. 486,573
Upright piano action.....	G. M. Guild, Boston, Mass.....	No. 486,308
Piano action.....	J. H. Phelps, Sharon, Wis.....	No. 486,500
Piano tuning pin.....	H. B. Knos, Corpus Christi, Tex.....	No. 486,561
Organ.....	R. Hunter, London, England.....	No. 486,561
Piano sounding board.....	E. Stroud, New York city.....	No. 486,561

Piano action, to H. & C. Keller, New York city—This consists of an action rail formed of a single piece of sheet metal and provided with flanges formed of bent portions of the same sheet of metal and integral therewith to support the parts of action. A damper rod flange having a bushing secured therein. A morticed flange, but having a double pronged piece fitting therein. Slots in the action rail to admit pivot pins laterally.

Piano action, to H. & C. Keller, New York city, as follows: The combination with a portion of a piano action, of a screw provided on the under side of its head with a sharp downwardly projecting rim, the centre pin or pivot grasped between such sharp edge and the portion of the action, and bearings for such centre pin.

FOR SPRUCE SOUNDING BOARD LUMBER

ADDRESS

IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLS AT HARRISVILLE, N. Y.

Victorson's Quick Method Varnish Finishing.

Revolutionizing the System of Finishing Pianos.

By this process toughness of varnish is secured that will not scale in rubbing, flake if bruised, shrink or sweat, and is less affected by atmospheric changes.

Will cut clean under the fret saw or carving tool, and will retain a lustre longer than any varnish applied under the old method.

Six coats can be applied, rubbed, flowed and polished within *twelve days*—a saving of *eight weeks'* time in the varnish room, a saving of one-half capital, a saving of factory space.

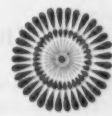
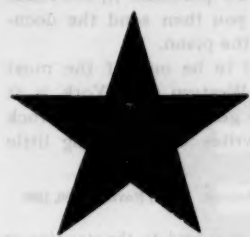
Testimonials can be shown from more than forty piano manufacturers in Boston, New York and Chicago, who are now using this process with the most satisfactory results.

For particulars address

Victorson Polishing Enamel Co.,

299 PEARL STREET,

NEW YORK CITY.



STARR

BRILLIANT like the stars of the Firmament,
They REFLECT credit upon their makers.

PIANOS

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JAMES M. STARR & CO.,

The Richmond, Indiana, Piano Manufacturers.

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In New York they can be seen at JACK HAYNES' Headquarters,
20 East Seventeenth Street.



The Stencil in Germany.

The Government About to Act in the Matter.

THE "Musik Instrumenten Zeitung" of November 12 has an article on "Dishonest Competition." After quoting the German law respecting trade marks it proceeds: "Unfortunately this law has not been extended to firms whose success has to a certain extent made their names distinguishing marks. Moreover, in the piano trade there has arisen an evil custom, by which the dealer who does not make pianos has pianos made for him with his name, and as long as this was not identical with that of a maker no notice was taken, and only very rarely did a maker refuse to make for a good customer pianos with the customer's name plate. What shall we say if, as was lately the case, a dealer whose first and surnames correspond exactly with that of one of our first makers has such pianos made for him, and then another dealer who knows all about it pushes the sale of them?" After enumerating some other stencil tricks, the journal writes: "We are in a position to publish the announcement from a reliable source that the Department of the Interior is preparing a bill to punish dishonest competition of this nature."

That Everlasting Stencil.

ARCADE, November 19, 1892.

Editors Musical Courier:

I inclose cut of piano, with offer of J. W. Pepper, which may be a stencil. Notice cut is identical with that offered by Mozart Piano Company, which they offer dealers at \$105.

I take a special interest in looking up matters in regard to the stencil racket, and have some other cases which I will report in due time, providing my letters in regard to the matter will not appear in THE MUSICAL COURIER. You see I might want to buy some of the goods myself.

Yours truly, A. DENISON.

MR. DENISON, who is one of the most serious minded men in the trade, should have some regards for the feelings of these stencil fiends and not send any information in here which is apt to interfere with the old and sly piano bunco game. The happiness of others, too, is interfered with. Think of all the fools who are made happy by purchasing from Mozart, Pepper, Beatty & Co. that stencil trash and be-

ing disappointed by finding afterward that the proper place to purchase pianos or organs is at the ware-rooms of the local dealer. Why not let these fools die happy as long as they had to be born fools anyway? Don't destroy any ideals. Life is too short to waste it in making others unhappy, and one way to do that is to prove to fools how foolish they are.

People will buy stencil trash just like other people will monkey with bunco steerers generally. When men like Peck, of Hardman, Peck & Co., enjoy the stencil game, why should country jays be blamed or city fools be lectured for paying out good money for stencil pianos?

We've been trying to do something for such people, but they will not have it; they will not even subscribe to a paper that for \$4 will save \$400 for them. They don't care to save the \$400. They would rather pay the \$400 and belong to the stencil 400 than subscribe. It makes them happy, Mr. Denison.

E. A. Kent, in Brooklyn, plies us with a desire for mental food, which we shall try to bestow in such quantities as may satisfy the appetite of E. A. Kent. Here goes:

BROOKLYN, December 5, 1892.

Editors Musical Courier:

We are readers of your valuable musical journal and turn to your columns for some information. We have a square piano and are about to change it for an upright. In looking around we have come across a piano named Anderson & Co., and would like to ask if this instrument is manufactured by the above named people and if it is a good piano and not a stencil piano as your paper talks so much about. Respectfully yours, E. A. KENT.

We never heard of Anderson & Co. as piano manufacturers in Brooklyn. There was at one time an Anderson making pianos in Sweden, but he died before Jenny Lind was born, and her mother named a son by a third husband after him. Then there is an embryonic Anderson piano factory out in Illinois, but Anderson & Co., Brooklyn, are not known as piano manufacturers. Mr. Anderson, who is a bright and intelligent piano man, has dealings with Hardman, Peck & Co., of this city, and Mr. Peck has a son who is turning out pianos from a stencil mill, and between the two they may have seduced poor Anderson into joining the ranks of the stencilers. If there is an Anderson piano offered to you, should you happen to

like it, make the firm guarantee that they are the bona fide makers before you purchase it, and make them do so in writing, and you then send the document to us and hold on to the piano.

Miss Nellie Clough, said to be one of the most charming young ladies of Western New York, is at sea—not sick, but apt to get stuck, and the rock ahead is a stencil. She writes the following little note in a large hand to us:

ARCADE, N. Y., November 30, 1892.

Editors Musical Courier:

Can you tell me anything in regard to the standing or quality of the Mozart piano, made in New York. Please answer through THE MUSICAL COURIER.

Yours truly, MISS NELLIE CLOUGH.

P. S.—Is it what is known as a stencil piano?

Now, Miss Nellie, read this whole article and you'll see something in reference to the Mozart-less Piano Company. The people who make the piano are incorrigible stencil buncoers and they will not stop the traffic just to make us mad. Now, what do you think of such bad people? The pianos are awful and they would not offer them at less than \$105 unless they could make a profit on them. Don't pay them a cent more and tell them to keep their name off when they ship the box to you, for that will give you a chance to sell the thing to old Graves, a dealer near you, at Castile, who has sold stacks of stencil pianos all over his section.

LYNN, December 3, 1892.

Editors Musical Courier:

Will you kindly inform us as to the quality and standing of the Steinberg piano. We find quite a number of people in this city who have bought these pianos of a Boston dealer as first-class pianos, and paying a first-class price for them. Not knowing any manufacturer of that name, we turn to your esteemed paper for information. Kindly reply in your next issue and oblige, yours,

E. A. GREEN.

A fraud Steinberg piano was recently discovered on sale at Chicago. One of the stencil mills here is grinding out Steinberg pianos. Jacob Brothers, on East Eighth street, are selling pianos without their names upon them. Compare a Jacob or a Mathushek & Son piano (also made by Jake) with this stencil Steinberg. The fraud Steinberg is intended, of course, as a play upon Steinway.

THE ÆOLIAN.

THE GREATEST MUSICAL INVENTION OF MODERN TIMES.

ENDORSEMENTS.

ANTON SEIDL: "I take no hesitation in saying that I consider the Æolian a most useful and meritorious invention."

JEAN DE RESZKE: "The Æolian affords the performer every facility for interpreting the music with feeling and sentiment."

LUIGI ARDITI: "I recognize it as one of the greatest inventions of the century."

J. LASSALLE: "I do not hesitate to recommend the Æolian, not only to the uneducated music lovers, but to musicians as well."

P. S. GILMORE: "The Æolian will bring into the family circle a class of music rarely listened to except in the concert room or theatre."

SOFIA SCALCHI: "To the thousands of music lovers throughout the world I heartily recommend the Æolian. It will lead to a greater appreciation of all that is best in our divine art."

PABLO SARASATE: "As a musical instrument the Æolian is artistic in the true sense of the word. I truly believe this wonderful instrument is destined for a great future."

S. B. MILLS: "Before hearing the Æolian I had always supposed it was a mere mechanical invention, and as such not worthy of serious consideration. Permit me to acknowledge my error and heartily congratulate you on your splendid contribution to the world of music."

ANY ONE

Can learn in a few days to play upon an Æolian with correct expression any piece of music ever composed.

THE MUSICAL EXPRESSION

Or tone color can be varied entirely at the will of the player, the Æolian responding as promptly to any change in tempo, or degree of power, from the softest pianissimo to a loud fortissimo, as a well drilled orchestra under the baton of an experienced director.

ÆOLIAN REPERTOIRE

Is unlimited. Any piece of music ever published can be obtained for this wonderful instrument. All music for the Æolian is arranged from the full orchestral score, and is therefore more perfect than a simple piano or organ arrangement.

"AS AN EDUCATOR THE ÆOLIAN STANDS UNRIVALED"

Is the verdict of all who have used them or watched their use in the home. Even children soon develop a taste for and acquaintance with the best compositions and ignore the mass of musical trash with which the country is flooded.

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ANDREW CARNEGIE,
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WM. D. ELLIS,

and over two thousand others.

WE extend to all a cordial invitation to come and see the ÆOLIAN. Visitors are not asked to purchase. Our salesman will be found polite and attentive, and will take pleasure in playing the ÆOLIAN for all who favor us with a call. Sold for cash or by subscription.

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English Trade Statistics.

THE last issue of the "Music Trade Review" contains an article on our export and import trade in musical instruments which deserves the attention of all interested in the prosperity of the country, so far as this branch of manufactures is concerned. Last year for the first time the grand total of instruments bought by us turned the million. The following are the gross details: From Germany, £554,604; Holland, £111,237; Belgium, £30,529; France, £145,452; United States, £194,289; other foreign countries, £1,334; total from foreign countries, £1,027,445. From British East Indies, £720; British North America, £3,783 (in reference to these figures the fact should be noted that most of the shipments of Canadian organs come via American ports, owing to the superior facilities for shipment from those ports); other British possessions, £443; total, £4,946; gross total, £1,032,391. This indeed represents an enormous number of musical instruments reaching this country, and as all are consigned to dealers and agents for sale the amount of money our people have found must very considerably exceed this million of money we paid the foreigners to supply us with musical instruments.

The policy of this country is so distinctly, probably irrevocably, "free trade" that it would be useless in these columns to echo the cry that sometimes arises for protection. We have to face the fact that foreign nations are able to make these goods either better or cheaper—possibly both—than our manufacturers can produce them for. We say most emphatically this should not be. Roughly, these imports may be divided into two groups: (1) Instruments made by artistic makers and firms of standing for artists, and (2) cheap "garret rubbish," as it is called, to sell to the people who buy without discrimination. Surely our manufacturers ought to be able to hold the market for the latter class of goods, making both better and cheaper than can be sent us from Germany, France, the Tyrol and Belgium.

It cannot be merely a question of wages. In America wages are much higher than in England, and yet the United States are at present our largest importers next to Germany. American organs are excellently made instruments, and have obtained great favor in this country, almost ousting the French harmoniums, yet our manufacturers let all this type of trade go by. The gross total of British musical exports last year was £210,000, and of foreign instruments re-exported from British ports £66,422, making a

grand total of £276,422. So it will be seen we made something of value to sell abroad, but it should be noted our chief customers were our own colonists. The whole question of musical imports and exports is an important one, and demands more serious consideration at the hands of our manufacturers and merchants than is bestowed on it at present.—London "Musical News."

London Music Trades.

LONDON, November 26, 1892.

THE state of the music trade in London is much better than was expected, considering the present financial condition of the country. The manufacturers report plenty of orders, while some factories are running overtime. The dealers are busy and the aggregate transactions surpass those of the corresponding period last year. This prosperity does not extend through the provinces, for in many places business has been seriously affected by the strikes and unsatisfactory state of agriculture. An increasing demand for the medium and higher class goods is noticeable both in the metropolis and country, while the percentage of cheap pianos sold is gradually growing less. One of the latter class, sold by the London Music Publishing Company (Limited) for 10 guineas (about \$52.50), is enjoying a large sale. This instrument is of full compass, fair tone and power, and answers the purpose of a cheap piano admirably.

During a controversy over the proposed registration of hire agreements, the Musical Instruments Trades' Protective Association secured data from which they estimate that 72 per cent are sold on the instalment plan.

The Musical and Ecclesiastical Art Exhibition, held at the Royal Aquarium, terminated on the 28th ult., some three weeks later than was originally intended. The musical instrument trades were well represented, while the extensive loan collection proved a great drawing card. Another attractive feature was the several recitals given daily on 16 grand pianos by 32 people, making 64 hands all playing at the same time.

Mr. Arthur J. Wilmshurst has invented a zither-banjo, which is constructed on a new principle, and is adapted to the use of steel strings instead of the gut strings used on the ordinary banjos; the tone produced resembles the mandolin, only it has much more volume.

Messrs. Ritmüller & Co., who have been established at Göttingen, Germany, nearly a century, have opened show-rooms in London, where they carry a stock of about 60

pianos. Most of these sell for from \$300 to \$500, but one on which they expect to have a run sells at \$185.

Messrs. John Broadwood & Sons have just completed a beautiful grand piano for Mr. and the Hon. Mrs. Athelstan Riley, of Kensington Court, according to the specifications and drawings of Mr. T. J. Jackson, A.R.A. Over two years have been consumed in the construction of this instrument, which is a little larger than their regular grands, and the internal arrangements resemble them. The case is most elaborately carved and decorated, the outside being veneered with purple wood, stained dark green; the effect is that of a very fine old ebony. Elaborate intarsia, representing a profusion of lily stems, leaves and blossoms in satin wood and pear tree, relieve the dark surface in a striking manner. To heighten the effect the blooms are made to scintillate with the iridescent tints of mother-of-pearl, each lily being literally painted, its centre being overlaid with transparent and variegated tortoise shell. In addition to this are several tablets upon which are emblazoned excerpts from the writings of the old tone poets. Mr. Jackson has chosen angles for his corners instead of curves, to enhance the beauties of the design. The black notes are inlaid with ivory, while the naturals are slightly arched, like those of "special" value put out by this house.

The general construction of the piano is much heavier than the average and the truss that supports it is again of novel design. In place of the legs he has three triplets of pillars, the outer pillars being cylindrical and resembling the old Grecian shape, while the central pillar is bulbous, slightly tapering toward the top, relieving the severity of the ones on either side. These triplets rest on pedestals which are connected by a beam joining the two front ones, and another beam joining that at right angles (by the lyre) and running back to the end of the instrument. To further strengthen the stand there are two beautifully carved braces running from either end of the beam up to the instrument, forming an arch.

During the three days that this exceptional piano was on view at the Broadwood rooms many people came to see it, and all united in praise of its strikingly beautiful exterior and richness of tone.

Messrs. J. & J. Hopkinson moved this week from Bond street to their new quarters in Margaret street, which were especially arranged to meet the demands of their constantly growing trade. Besides their large piano manufacturing business, they are large music publishers, and mean to push this branch of their business now that they have the proper room.

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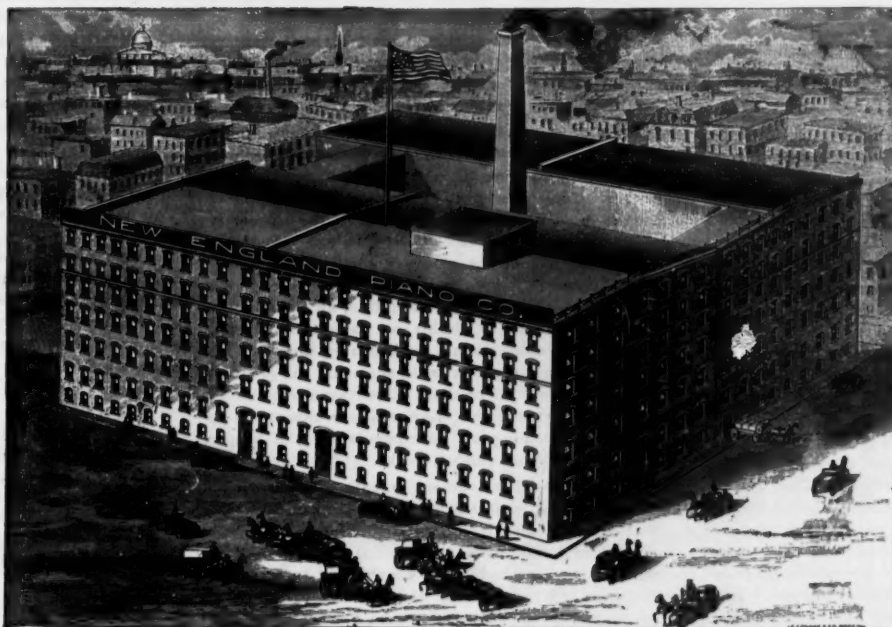
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VIOLIN MAKING AFTER THE OLD MASTERS.

IT is a "far cry" from Cremona in the sixteenth century to New York in the nineteenth, yet the art and mystery of violin making has stretched down through the centuries until the work is better accomplished perhaps in the metropolis of America to-day than it has ever been elsewhere since the time of Amati.

It is curious that in this practical age, and in this mechanical country, the most powerful and delicate and capable of all musical instruments should be made in its uttermost perfection. Of course, this is not saying that anything original has been devised in the way of constructing the violin. This is one of the few cases in which it would appear that completeness was reached long ago; but for absolute accuracy and excellence in the imitation of the old masters New York to-day holds the palm. Vast numbers of violins are still made in Italy and in France, and myriads of them in Germany. But there is no record of anything having been accomplished in the direction of this art of late years to compete with the Gemünder violins made in New York, and which have obtained celebrity and recognition wherever the instrument is used.

The origin of the violin is unknown; but it is certain that it was in use at the time of the Crusades. At first it had only three strings, and it is not on record when the fourth string was added. Strangely enough, too, although the best violins were made in the sixteenth century, it was not until late in the eighteenth that a great artist discovered its qualities and its powers among musical instruments. This musician was Jean Marie Leclair, a Frenchman, who was born at Lyons in 1697.

The violin is made to-day as it was made in the earliest period of its construction—the top of spruce and the sides, back and neck of maple. The only differences that have occurred in the structure of the instrument have been in its form, and those have been so few and so slight as to be imperceptible to anyone but a connoisseur. Although the violin existed during the Middle Ages—originating, doubtless, in ancient instruments of a similar character—it was not until the sixteenth century that its manufacture became of any importance, either in trade or in art. In fact, it was not until the following century that the great masters in the structure of the instrument produced the works which have ever since been recognized, not only as the best existing, but probably representing perfection, so far as this manufacture is concerned.

It is to be said that the qualities of all these instruments, made by the great masters of the art, include not only matters of form, which must, of course, have to do with the tone, expression, sonorousness, and general power of the violin, but also—and this possesses great importance—the use of such varnishes as distinguish the works of the leading makers from those of all others. The amber varnish used by the old Italian makers might also be considered something lost to art, if it were not for the fact that it has been so successfully imitated in modern times as to render this special quality undistinguishable from the work of the sixteenth and seventeenth centuries. It is also interesting to know that, while but eight or ten of the old Italian violin makers are generally known by name—and these mainly from Cremona—as a matter of fact, 180 makers in Italy alone are on record in the two centuries named.

Of these 180 more than one-half are esteemed to be beneath the notice of the connoisseur; and yet, absolutely, there are as many as sixty makers of that period who have

a reputation for their work. The very earliest violins known of real value and merit are those of Gaspar da Salo, in Lombardy, between 1650 and 1710. In the seventeenth century the celebrated family of the Amati—including Andrew, his sons Jerome and Antonio, and Nicolo, the son of Jerome—produced violins which were the wonder of succeeding times. They wrought at Cremona, as did Antonio Stradivarius, who was a pupil of Nicolo, and who is said to have even surpassed in his work that of the Amati. After these eminent makers came the families Guarnerius and Ruggieri. The violins made by Stradivarius and Joseph Guarnerius, with those of the Amati, hold to-day the first rank in the history of this instrument. After the Cremonese violins, in the estimation of connoisseurs, stand those of the Tyrolean makers, Jacob Stainer and Matthias Klotz and his son. Next, perhaps, comes the workmanship of Nicholas Lupot, a Frenchman; a very fine instrument was made also by Januarius Gagliano, who was a pupil of Antonio Stradivarius. Paolo Maggini is also not to be forgotten. Walter Damrosch possesses a fine specimen of one of his instruments; and just here it may be mentioned that the favorite violin used by Ole Bull was a Gaspar da Salo.

There are few, if any, manufactures, whether in the interest of art or of utility, which show so little progress as that of violins. And this, of course, is not to speak depreciatingly, for the art shows the extraordinary feature of having, as it were, leaped to perfection at one bound. Nothing has been done since Cremona to advance the capacity of this marvelous instrument; just as nothing has been done to improve upon the beauty which it obtained three centuries ago. The best that can be accomplished in these days in the art of making violins is to successfully and accurately imitate the work of the masters whom we have named. Such imitation of itself, however, evinces the possession of actual genius. No one can carefully examine the earlier violins without recognizing instinctively the wonderful knowledge, almost amounting to intuition, which went to their construction.

When it is remembered that the compass of one of these instruments is six octaves it will be seen what a remarkable combination of elements must go to a result which approaches excellence, not to say perfection. "The violin is the most important instrument in the orchestra. Eminently flexible, it associates itself with and accommodates itself to instruments of every sort without losing anything of its own superiority. It displays every species of expression, all the forms of execution, all the kinds of musical effect. There is almost no passage in music, however difficult, which cannot be executed upon it with ease; in fact it permits the artist to surmount the greatest possible difficulties. All of these advantages peculiar to the violin have caused the most eminent composers to select this from among all instruments for the proper execution of their most difficult works."

Of the few musical instrument makers who have succeeded in imitating with success the violins of the Cremona makers, only one, Jean Baptiste Vuillaume, who was a pupil of Lupot, had made any special reputation up to the time of the Gemünders. He exhibited in the Paris Exposition of 1867 specimens of his work which were highly recommended. Altogether the French were more successful, so far as the French expositions went to show, than the makers of any other nation. After them ranked those of Belgium, Germany, Italy, Bavaria and Saxony, in that order. In the meantime it was extraordinary at what low prices really excellent instruments could be purchased, running between 5 and 30 frs. each. Quite satisfactory and pleasing imitations of the old masters were purchasable

twenty years ago for about \$30, either in Paris, Leipsic or London.

At this time, also, a violin by Joseph Guarnerius, of Cremona, with plain wood and pale varnish, was worth about \$350; another by the same maker, with handsome wood and red varnish, was valued at \$1,000. A third, with fine wood, red varnish and without a crack, could not be bought for less than \$1,500. A very fair specimen of Amati was worth \$200; while a Carlo Bergonzi, an excellent maker, brought only \$75. It was by no means in Cremona alone, in Italy, that excellent violins were made two or three centuries ago. There were makers of merit also in Parma, Mantua, Padua, Verona, Turin, Florence, Naples, Rome, Milan and especially Venice.

There are tricks, too, in the violin trade as in all others. It was not an unusual thing for London dealers, not many years ago, to buy up old instruments in Italy and ship them by the caseful to London, where they were manipulated and doctored by local artisans, and afterward put on the market as genuine Cremonas. Again, not an unusual thing was to take a positive Guarnerius or Stradivarius or Amati to pieces and make two violins out of one; of course giving each instrument the credit of being the work of the master who had made half of it.

The mere artistic structure of the violin, if it were practicable to go into its consideration in a popular article, would be found to possess very interesting features. The work, however, is exceedingly technical, involving a knowledge of acoustics, of vibration, and of tension sufficient to render it exceedingly difficult to handle in a paper designed only for popular reading. It is worth while, however, to mention that the pressure of the bridge on a violin is equivalent to 36 pounds; while the tension of the strings is rated at 71 pounds; the E string, 26 pounds; the A string, 18½; the D string, 14, and the G string, 12½ pounds. Moreover there is not a swell, curve, bend, or dimension of any sort existing in the instrument which has not been the result of the deepest and most comprehensive study on the part of artists who have devoted their lives to its manufacture; while, as has been seen, the art has been carried through families—from father to son and grandson—in the most important instances in the course of its history.

This has been the case with the Gemünders, father and son, who are certainly deserving of recognition and historical record for having made the art of violin construction something for America to be proud of, through the character of the work which they have accomplished. August Gemünder, the founder of the house, was himself the son of a violin maker, and was born in Würtemberg in 1814. He practiced his art in Germany until 1846, when he came to America and settled in Springfield, Mass. Afterward he established himself in New York, where he has produced his greatest successes in imitations of Stradivarius, Guarnerius and Amati—copies which have received the highest commendation from such experts as the late Leopold Damrosch, François Boucher, Edward Mollenhauer, Alfred Vivien, Carl Richter-Nicolai, and other well-known and eminent violinists.

The Gemünders have in their possession violins of undoubted authenticity, the manufacture of the Amatis, Gagliano—a pupil of Stradivarius—Paolo Maggini, Jacob Stainer and Nicholas Lupot. Of important instruments in New York it may be mentioned that Mr. Henry Havemeyer possesses both a Stradivarius and a Guarnerius; Mr. Mosenthal, president of the Mendelssohn Glee Club, has a fine Nicholas Amati; Adolph Brodsky is the owner of a Joseph Guarnerius; Walter Damrosch possesses a fine specimen of Maggini; and the late Dr. Henry Tuttle, of Brooklyn, was the owner of a beautiful Amati.—"Illustrated American."



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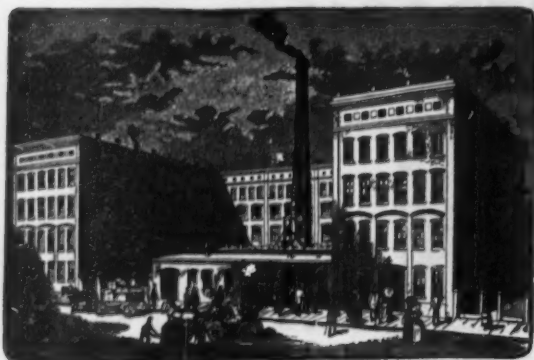
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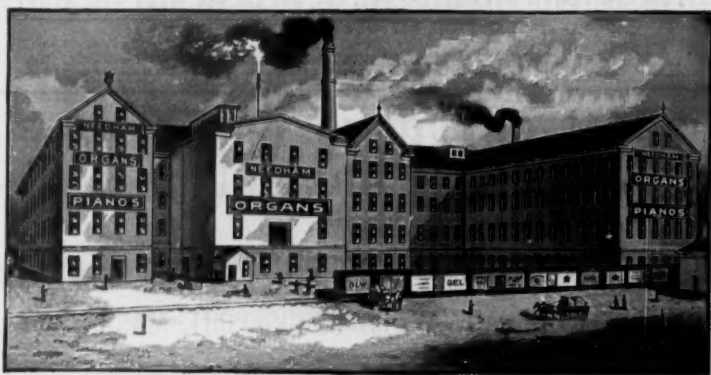
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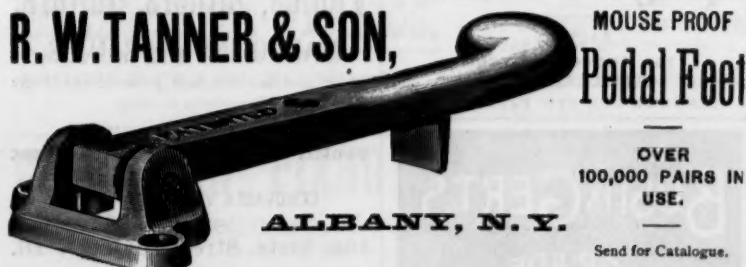
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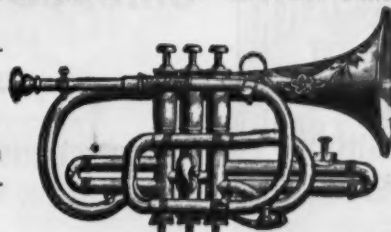
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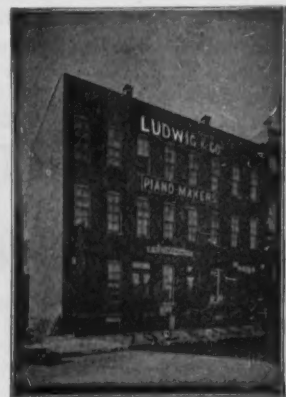
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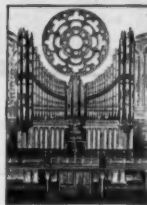
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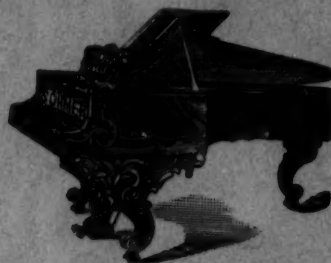
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